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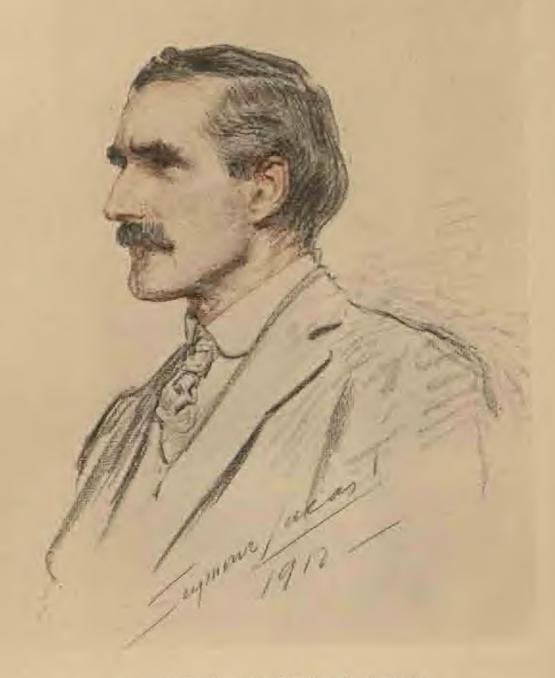
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SIR CHARLES HERCULES READ

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CHARLES HERCULES READ

A TRIBUTE ON HIS RETIREMENT FROM THE BRITISH MUSEUM AND A RECORD OF THE CHIEF ADDITIONS TO THE DEPARTMENT OF BRITISH AND MEDIAEVAL ANTIQUITIES AND ETHNOGRAPHY DURING HIS KEEPERSHIP

1896-1921

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LONDON

1921



Acheros

1896: Keeper of the Department of British and Medineval Antiquities and Ethnography in the British Museum.

1899. President of Section H (Anthropology), British Association,

1899-1901. President of the Royal Anthropological Institute of Great Britain and Ireland.

1892-1908. Secretary of the Society of Antiquaries of London.

1908-14. President of the Society of Antiquaries of London.

1908. Hon, LL.D., St. Andrews.

1913. Fellow of the British Academy.

1917-19. President of the Royal Anthropological Institute (for the second time).

1919. President of the Society of Antiquaries of London (for the second time).

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DESIGN ON THE COVER

This represents a bronze knocker of the twelfth century, probably made in the first instance for an abbey church. From some time before 1500 until about 1900 it was fixed to the front door first of the old, afterwards of the new, dwelling-houses on the farm called after it Brazen-head Farm, in the parish of Lindsell, near Great Dunmow in Essex. The iron ring is of modern date.

The knocker, which is 14-5 in in diameter, was presented to the British Museum by Henry Oppenheimer, Esq., F.S.A., through the National Art Collections Fund in 1909.

See National Art Collections Fund, Sixth Annual Report, 1709, no. LXXII, p. 46; Proceedings of the Society of Antiquaries of London, XXII, p. 380.

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Device on the lid of the Case of Mathematical Instruments, Plate XXIV. (From Archaeologia, LV, p. 531.)

PREFACE

THE friends of Sir Hercules Read, wishing to commemorate his long services to the British Museum, felt that nothing could better fulfil this object than such a visible record as this volume contains.

The field for illustration is indeed so wide that it cannot be fully covered; it ranges in time from prehistoric ages to our own day, in space from China (nos. XLIII-XLVIII) to Peru (nos. LIII and LIV). It was therefore thought best only to reproduce objects acquired while Sir Hercules Read was Keeper of the Department of British and Mediaeval Antiquities and Ethnography (1896-1921), omitting those obtained in the earlier years (1880-1896) during which he was officially associated with the late Sir A. Wollaston Franks. With the exception of the great series of flint and stone implements bequeathed by Dr. Allen Sturge in 1919, the more notable collections added by gift, bequest, or purchase during this period are represented in the following pages : the Waddesdon Beynest (1898); the Morel collection of objects illustrating the Early Iron Age (1901); the series from Sir Aurel Stein's excavations in Turkestan (1907); the Greenwell collection of prehistoric bronzes, presented by Mr. J. Fierpont Morgan (1909); the Falcke collection of Wedgwood ware (1909); the Torday ethnographical collection from Central Africa (1909); the Polynesian idols and ceremonial objects brought to Europe by the early Missionaries, obtained from the London Missionary Society (1911); the fine collection of painted Enamels bequeathed by the Rev. A. H. S. Barwell (1913); a series of antique glass vessels presented by Mr. W. Lockett Aguew

and Mr. C. Fairfax Murray (1913); the important collection of plaquettes given by T. Whitcombe Greene, Esq. (1915). But many interesting objects in the book came into the Museum in smaller groups, or independently; of these a number were presented through the National Art Collections Fund.

While subscribers may wonder at the diversity of arts and civilizations here illustrated, Sir Hercules Read himself may derive a more intimate pleasure from these pages. Old memories will be evoked by almost every object. One thing will recall a curious history, another good luck in the auction room, others munificence of bequest, others, again, the generous support of friends. The binding itself is reminiscent. The design on the upper cover represents the Brazen Head', a mediaeval Knocker from Essex (p, in): the leather comes from Nigeria: thus British, Mediaeval, and Ethnographical interests are all suggested.

In wishing Sir Hercules Read health and prosperity, those who unite to offer this volume will not anticipale for him an inactive life, but a strenuous leisure in which the welfare of the British Museum will often be present to his mind. They believe, as his own colleagues know, that the severing of an official tie will leave unbroken a stronger bond, the personal love for a great foundation.

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XXXI. Capo di Monte statuettes.

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XXXVII. Silver dish from the Punjab.

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L. Bronze head of a girl, from Benin.

L1. Wooden figure from the Congo.

L11. Polynesian gods.

L.H. Peruvian modelled ware-

LIV. Peruvian painted pottery, Nasca.

LV. Mexican stone mask.

Percental United the Early from Age (La Tène I), from Prietry. Department of the Murie, France. The red surface is organizated with Celtic scrolls in brown. The name of this type is done to the hollow base, which became nearly flux in the 'Aylesford' type of the est esenting it.C. The Gaulish origin of such little h arms is now beyond dispute.

4th century n. C

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EARLY BRONZES, EASTERN MEDITERRANEAN

Mycenaeau bronze knife with handle and (originally) pommet of ivory. It was found in a tomb with a silver pin and a glass pendant with spirals in relief, at Colophon in Ionia, Asia Minor.

About 1300 B.C.

L. 13:25 In.

Heonie axe-head still arrached to the head of its shafe; found at Tell el-Amarna, Egypt.

About 1380 N.C.

L 21-73 in:

Bronze axe-head of Syrian type, with socket for halting and two openings in the blade; found at Beyrout.

About 1700 II. C.

L. 5+5 m.

Copper axe, with original handle and leather binding, from the romb of Nekht, Superintendent of soldiers under Rame = 111 of the 20th Egyptian Dynasty: found at Kurnah, Thebes, Egypt.

About 1200 B.C.

1. 17:00

These four objects are selected from the collection made by the late Canas, Greenwell, of Durham, and given to the Billish Massian by J. Pierponi Morgan, Eug., in 1909.

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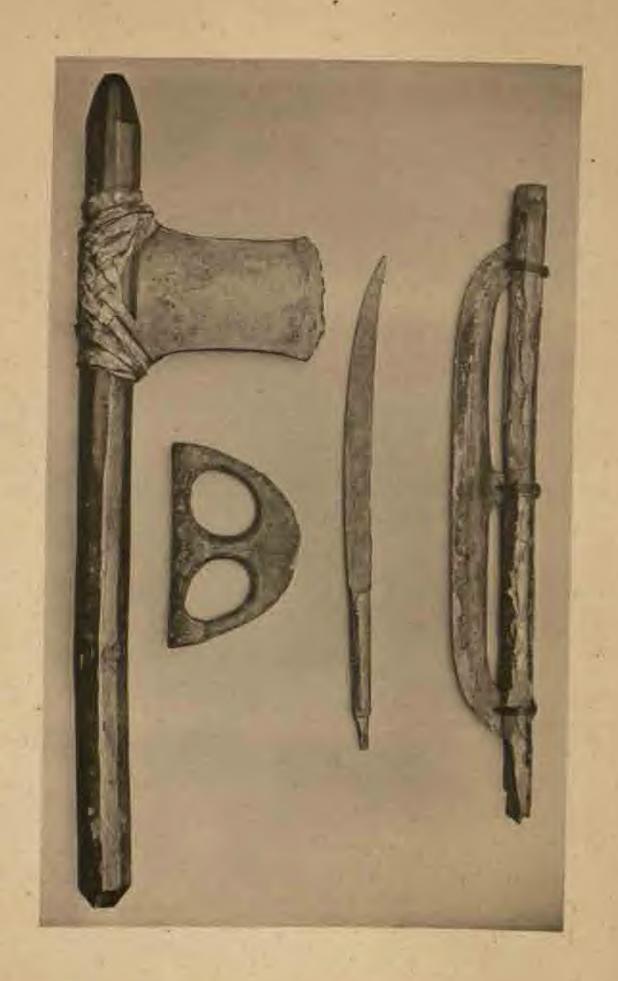
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MASSIVE TRIPLE COLLAR OF GOLD, from Cintra, near Lisbon. In type it resembles the triple tore of the Late Bronze Age in Scandinavia, but the tulip-like additions on either side of the movable limb point rather to the Hallstan period.

Perhaps 8th century B. C.

D. 6-2 in. Weight, 40 or. 170 grains. Furnham

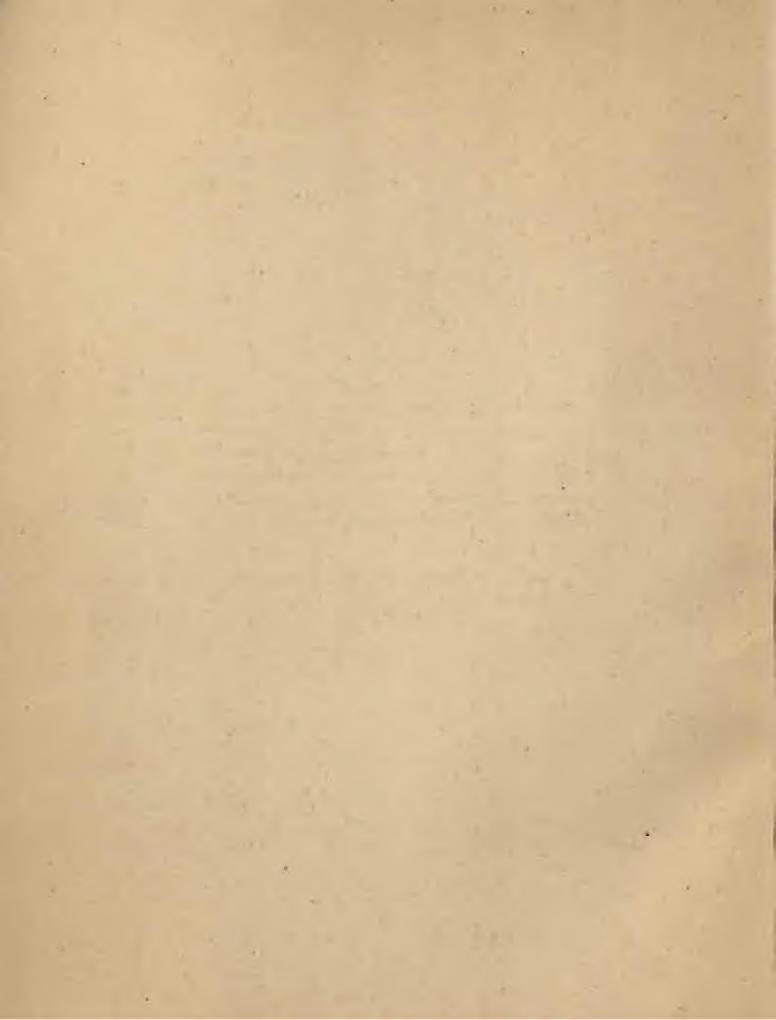
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BRONZE BUCKET with cordons and zones embossed with birds and wheels symbolic of the sun, from the famous burial-ground at Hallstatt, Upper Austria. The type is familiar and characteristic of the Hallstatt period, but specimens are seldom found in such good condition. It was excavated in 1869, and was acquired on the spot by Sir John Lubbock (first Lord Avebury).

About the 8th century IL C.

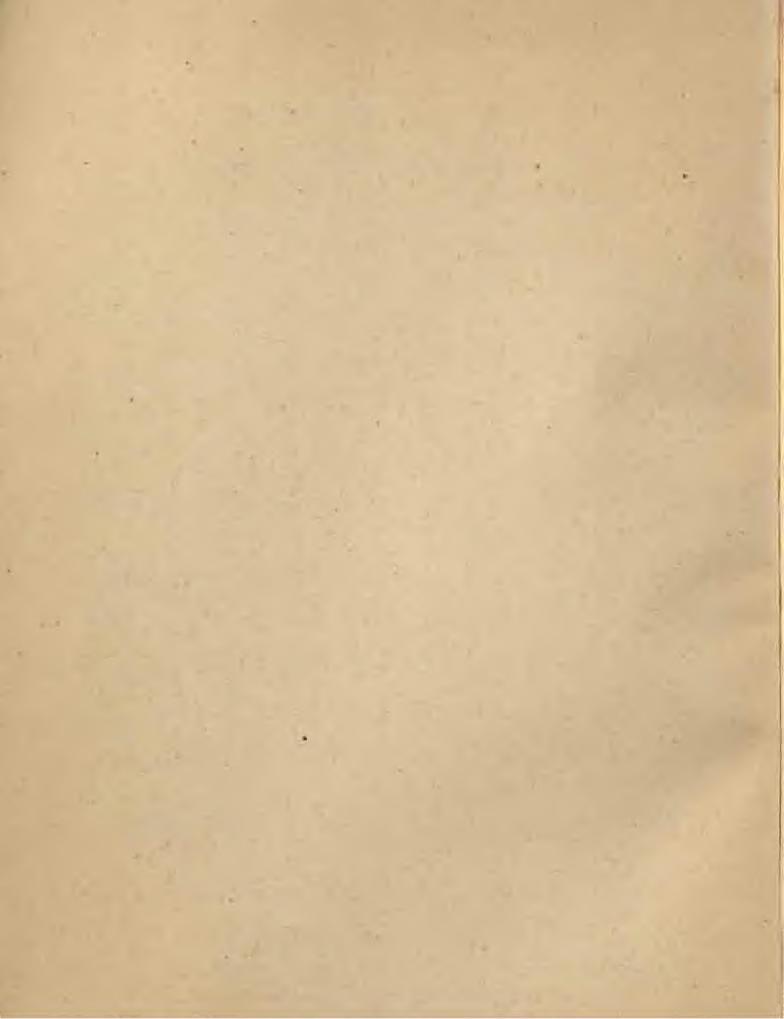
11. to in. Given by the Right Hon. Lord Avelory, 1916.
See Archaeologia, LXVII, p. 146.

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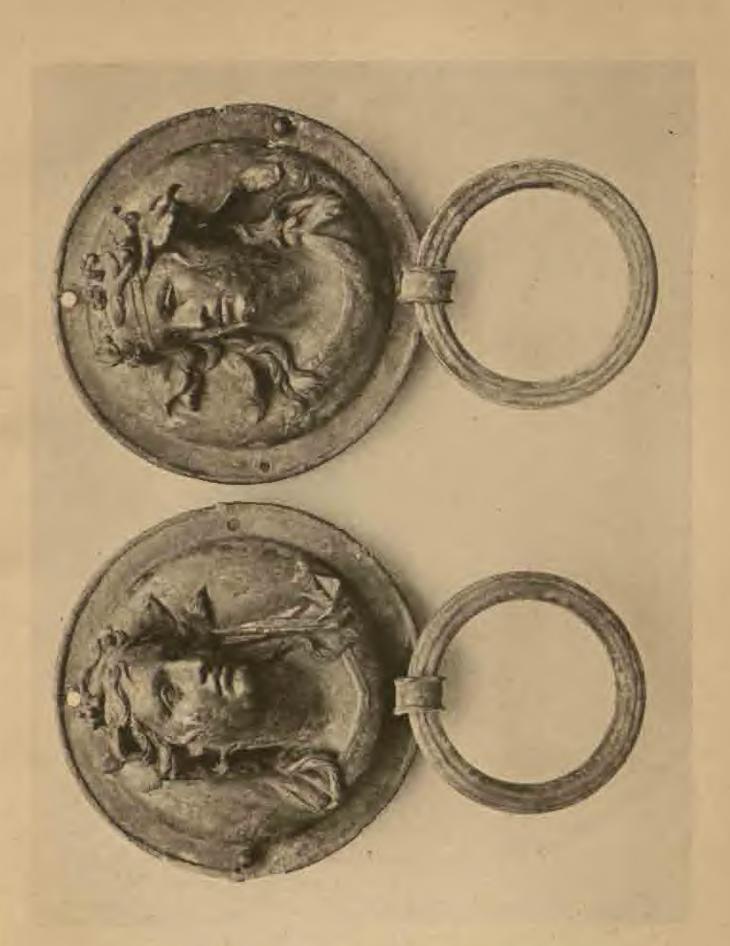


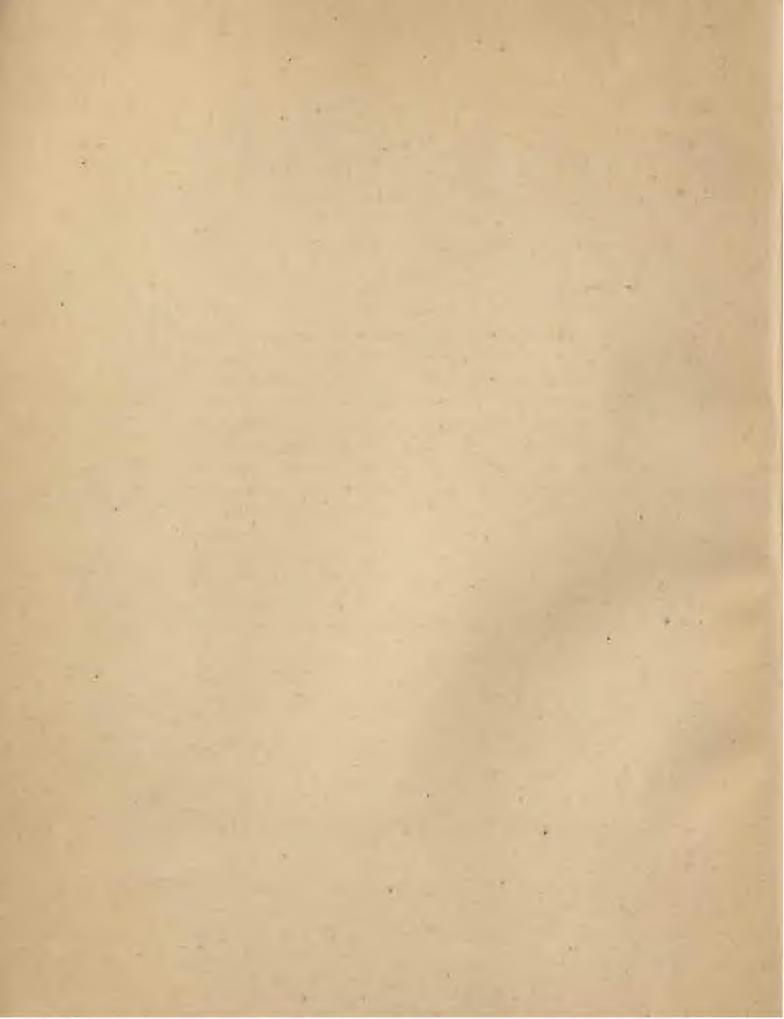


PAIR OF BRONZE CHRULLAR MEDALLIONS, each with this head of a Bacchante, cast and chased, with a ribbed ring for use as a handle; they probably formed the handles of a funeral litter (decline). Found in a tomb on the road between Samsan (Amisos) and Ischaaltamba, on the southern shore of the Black Sea,

Greek, about 280 B.C.

Fr. of medallion, 5.6 in. Total length, 9 in, Requestited by Rorm. Fortinand Rothschild, M.P., 1895. C.H. Read, Calabegue of the Works of derboquestible to the British Museum by Justin Forthman Retholdth, M.M., 1900, 110, 1.





Two-MANDLED VASE of honey-coloured agate with mounts and cover of gold, richly enamelled. The body is cut in cameo with vine-branches rising from acanthus leaves; the handles rise from heads of Pan. The cover is chased in relief with four suryrs enamelled in white, holding bunches of grapes enamelled in translucent colours. On the upper part of the foot are chased and enamelled rams' heads; the square plinth shows on the sides sunk panels with Bacchus reclining, enamelled in white, and free-designs enclosing cases, enamelled in red. To judge from the style, the mounts appear to be by the same hand as that which produced the Cellini salt-cellar at Vienna; they may therefore be Cellini's work. The vase was formerly in the possession of the Duke of Devonshire.

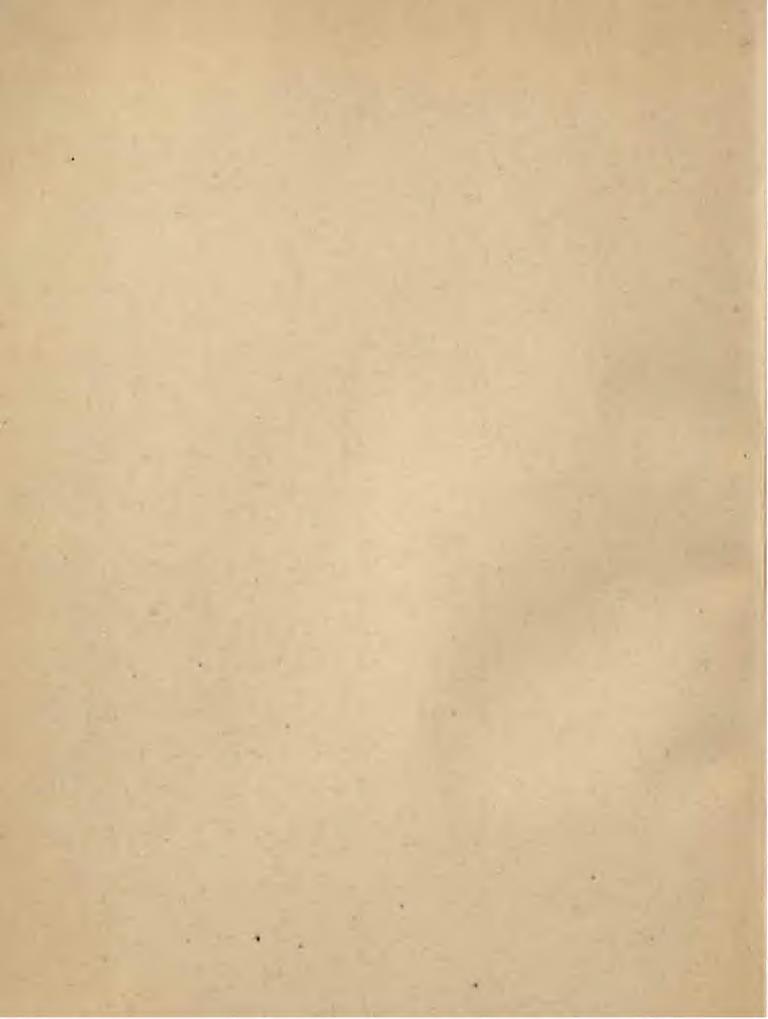
The vase antique; the mounts Italian, 16th century.

H. Set in. Respectibed by Baron Fordinand Rothschild, 1898.

C. H. Read, Catalogue of the Winks of Art bequeathed to the British Museum ty Garon Ferdinand Robushild, M.P., 1902, no. 68; Burlington Pine Axes Club. Exhibition of European Enumels, 1897, no. 225.

White and the second deposit of the party and the party of





VIII

GLASS ON THE ROMAN PERIOR

(1) Ewer of durk blue glass with white ornament applied in bands and 'grained' pattern,

Greek, From Ampurias funcient colony of Emporiar), German, N.E. Spain.

Re Mrs 4m. Purchased 1906.

greenish tone with blue rings on nock, and blue handles.

From Mount Carmel,

H. W. Lat.

(3) Bottle of elegant form; clear glass with irido-can surface.

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C. Fairfax Murray, Esq., and W. Leckert Amer. Esq., 1903.

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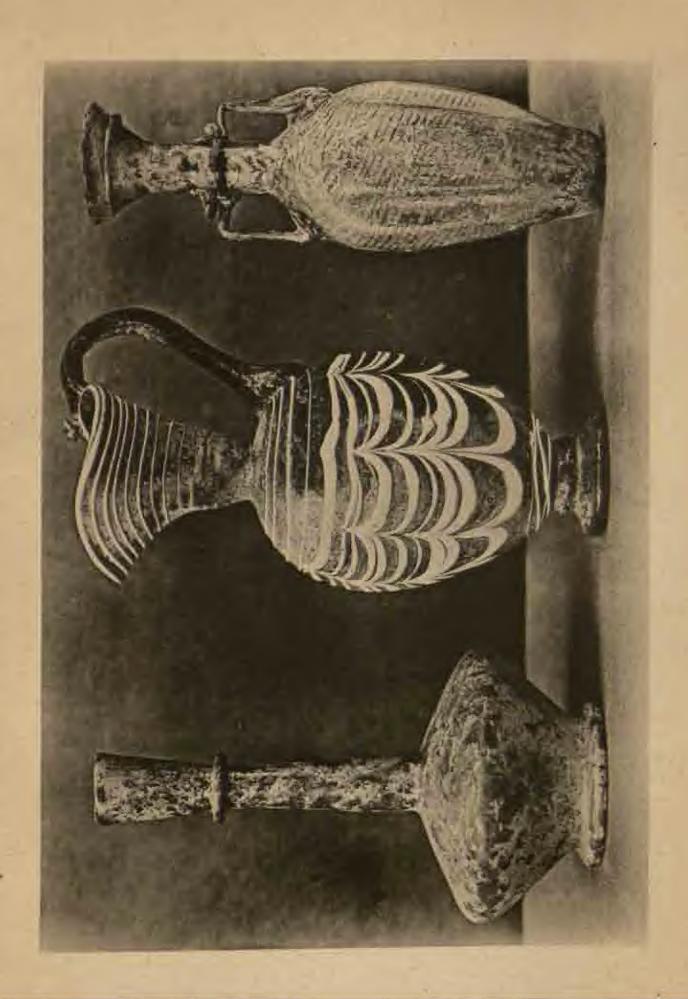
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VIII

EARLY BYZANTINE JEWELLERY

- (a) Large pierced gold medallion forming the breast-piece from an ornament for breast and back: Four chains composed of smaller pierced gold discs are attached to the loops on the circumference of two large discs, of which one is here shown. Probably two of the chains passed over the shoulders (where they were fastened) and two under the arms.
- (a) Gold necklade, consisting of a plained chain with openwork pendant, enriched with pearls, root of emerald, and sapphires.
- (3) Pair of gold cur-rings with pendants; set with root of emerald, sapphires, and coloured pastes.

These objects, obtained in Cairo, are believed to have formed part of a treasure discovered in 1908 or 1909 either at Sheikh Abada, the ancient Antinoe, on the east bank of the Nile, opposite lishmunein, or near the village of Tomet, in the vicinity of Assiut Other jewellery from the same source is in the Freer Collection at Washington, the Morgan collection at New York, and the Gairs collection in the Antiquarium at Berlin.

Probably made at Alexandria, late 6th century,

D. of medallion 3-65 in. Given by Mrs. Burns, 1916, L. of ear-rings, 4-9 in.

See Walter Demison, A Gold Tracture of the Late Kuman Period (University of Michigan Studies, Humanistic Series, Vol. XII), 1918.

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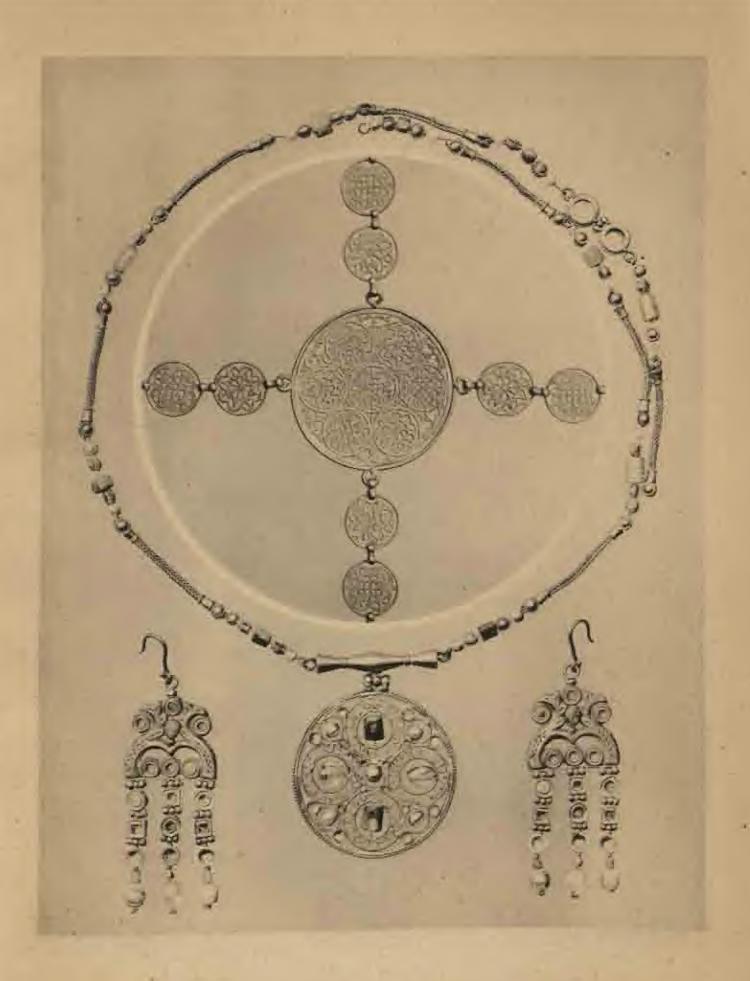
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BOSS AND PENANNULAR BROOCH

Silver-gilt penannular brooch, probably found in Scotland, but of Irish origin. The incised work and filigree are characteristic of the best period, and even the back has two discs of scroll-work on the terminals.

Late 8th centus ..

D. 3.8 in. Given by Sir John Ramssien, Barr., 1919. The pm, now incomplete, was about 8 in. long.

Proceedings of the Society of Antiquaries of London, XXXII.

Essex, and later affixed to a door of the church. It belongs to the best period of Irish art, and probably formed part of a shrine similar to that of St. Manchan, or Monaghan. It is of the same school as the Tura brooch and the Ardagh chalice, and was probably looted in Ireland by Vikings, who brought it to Essex when that part of the country was included in the Danelaw. The oval settings, now missing, were probably of under and blue plass.

8th century.

14. 5-r in. Given by Heary Oppointedioer, I sq. through the Nartunal Art Collections Fund, 1916.

Presentings of the Secrety of Antiquaries of London, XXVIII, p. 67.

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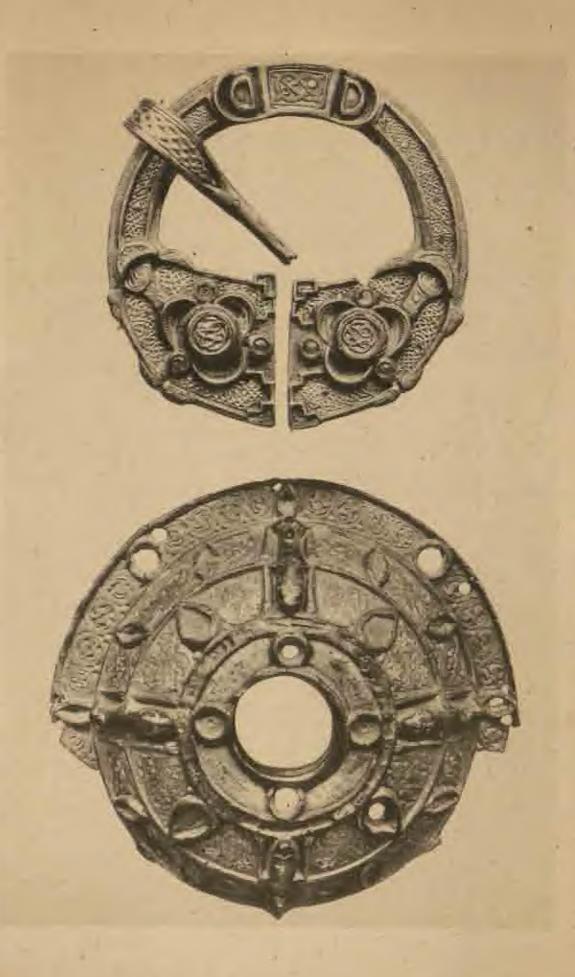
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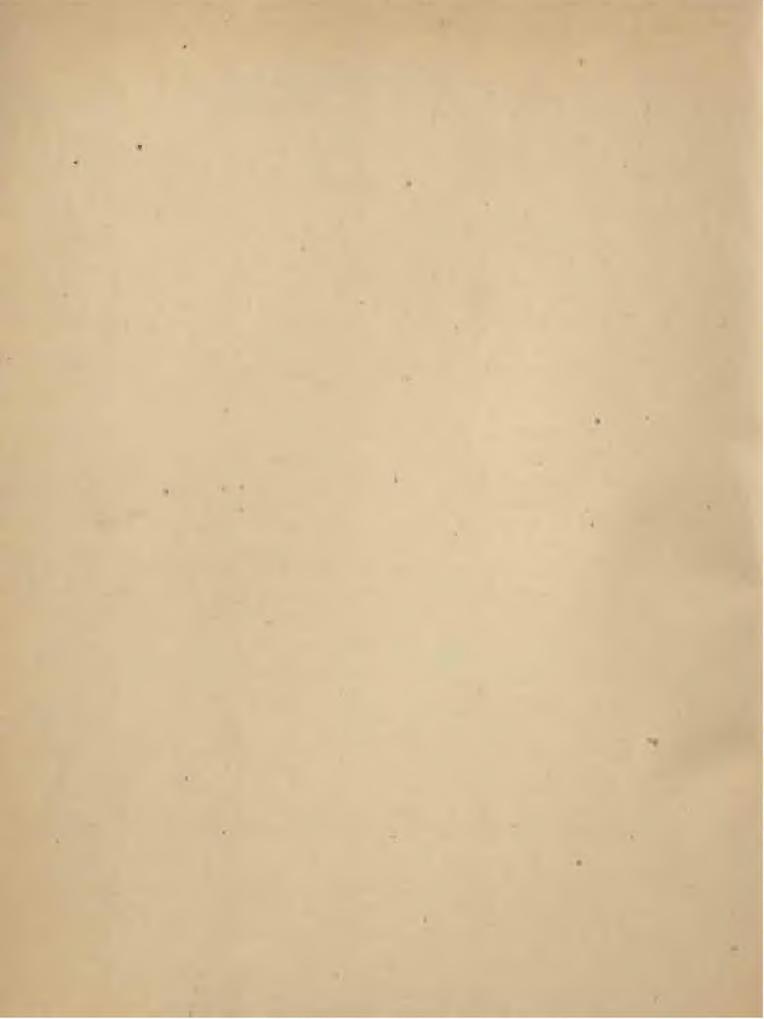
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IVORY HORN, or OLIPHANT, carved with beases and ministers in a network of interlacing circles of oriental style.

Byzantine or Mid-European, 13th sentary.

22 in. Deposited by Charles Bornstalle, Eag., 1911.
 Proceedings of the Society of Antiqueries of London, XXVI, p. 9.





TAU-CROSS OF MORSE IVORY. The volutes are covered with conventional foliage in high relief and deeply undercut, with fantastic animals in the convolutions; near each animal is an open flower. The end of one volute is now broken, but originally each end had a gryphon's head biring at the foliage, and on the outer edge a rib pierced with holes, as if pearls or jewels had been threaded along it. On the top are two dog-like heads, the ears ornamented with interlacing bands. On each face, between the spring of the volutes, is a central subject : on one side the Crucifixion, on the other Our Lord treating upon the Lion and Dragon. Traces of heavy gilding remain in the interstices of the carving. and the plain spaces at the top may have been filled with plates of gold; probably colour was also employed to enhance the effect This tau-cross may have been the pastoral staff of an abbot of bishop. It was found in the Rectory garden at Alcester, Warwickshire, and was possibly used at Evesham Abbey, which was founded in Saxon times. The style of the carved leaf work is that of the foliage painted by the illuminators of the Winchester School.

English, early with contury:

L 565 in. Given by the Friends of the British Museum, 1903.

Archaeologue, and series, VIII, 1903, p. 407; Branch Museum, Coinlogue of Issue Correlage, 1909, 60, 52.

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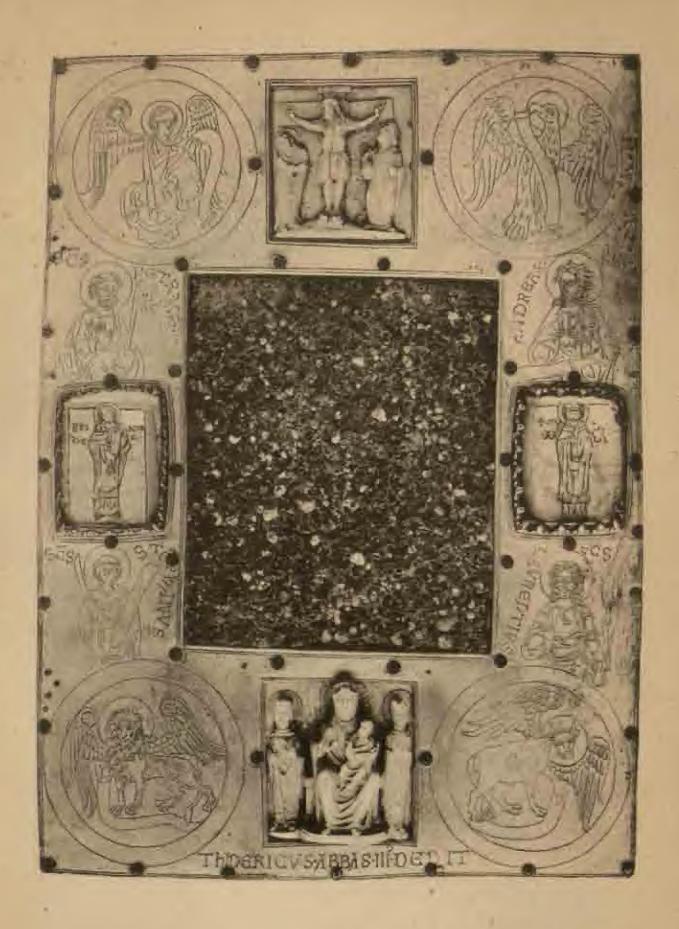
PORTABLE ALTAR: a marble slab inlaid in a thick wooden panel covered by plaques of gilt bronze. In the upper plaque are inser two ivory reliefs with the Crucifixion and Virgin and Child between saints, and two miniatures of saints under crystal. The surface is engraved with the Symbols of the Evangelists in medaltions, and with four half-figures of saints with their names: SS. Peter, Andrew, Stephen, and Lawrence. At the bottom is the inscription: THILDERICES ABBAS III' DEDIT. The plaque at the back of the altar is engraved with the names of between thirty and forty saints in horizontal bands. Probably presented to the Abbey of Scheida in the 13th century by the above-named abbot.

Rhenixh, early vith century.

1_ 14-38 in. Parclased 1902. Debruge Dumenil, Soltykoff, Seitlière, Renesse-Breodhach, and Carmichael Collections.

Ser Vullet-Le-Duc, Dectionnaire du mobilier français, 1, p. 207], Labarie, Calticriae Debruge-Dumentl, p. 737.

Towns in Section





XIII

HEAD OF A CROZIER of gilt bronze, with rock-crystal knopit is covered with applied foliate ornament in the naturalistic style adopted by Prère Hugo of the Priory of Oignies, to whom it is attributed. The work is enriched with gems and small nicloed plaques in raised settings.

Art of the Mouse Valley, first half of the 13th century

H. 15 7 im Purchased 1898.

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MEDIABVAL SEALS

Bedford, Regent of France and Admiral of England IA D. 14201, who died in A. D. 1435. The device is a ship with crow sucstan the mast, and a maincail charged with the arms of France and England quarrenty, with a label of five points, ermine and flaur-de-lys; in the field, floral scholls and the root of a tree. The matrix was found at, or near, Poole, in Dorsetabire.

English, 15th century.

D. 2-2 in. Glven by John Lifted, Esq., E.S.A., 1993.

C. Uritish Museum Catalogue of Seats, no. 21067.

of Sicily and Countess of Loulouse, daughter of Henry II of England. It is of silver, with a figure of Josuna on each half, in the one case as Queen, In the other as Duchess of Narlsonne, Countess of Fonkowe, and Marchioness of Provence.

This princes married William II of Sicily in a.D. 1177, and the royal half of the matrix was probably used by her during his life-time. After his death she married in A.D. 1140 Raymond VI, Count of Toulouse, and died three years later.

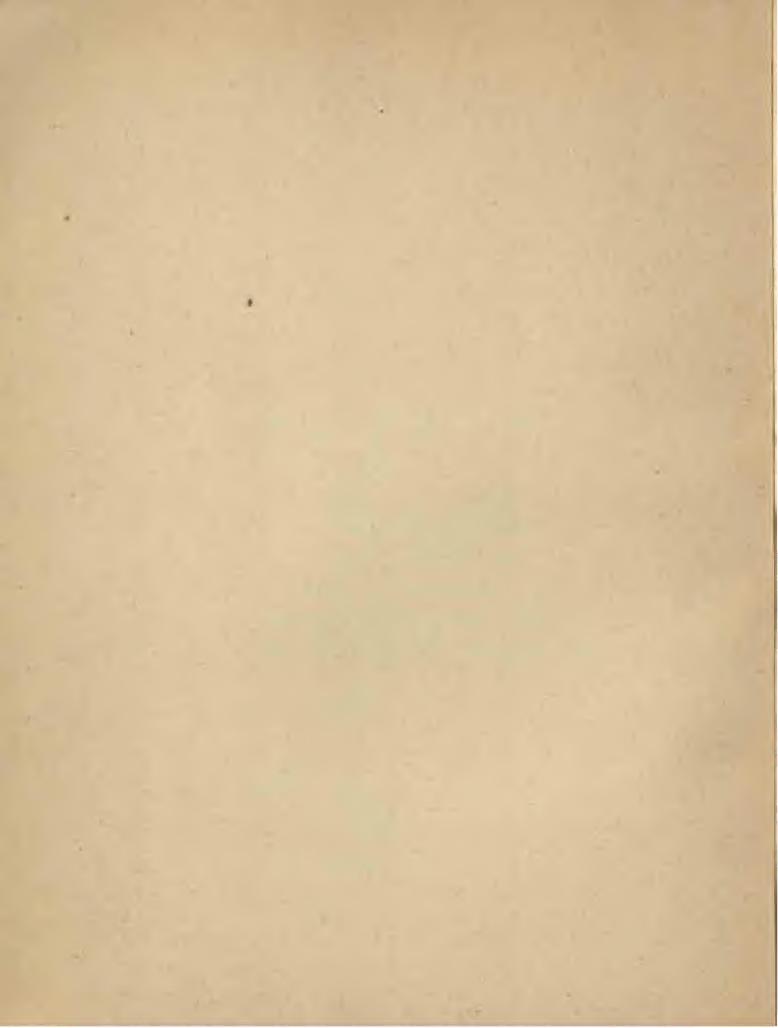
11. 3-3 in. Purchasor 1533.

Tound in the minard the Cleteritian Abbey of Grandeshie, Turbet-Carnime Pance.

Statement against



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XV

enclosing a central compartment with a Holy Thorn under crystal, by the side of which is an inscription in enamel: Off SPINT STTH CORORIO. This compartment is closed by a small miniature of the Nativity, covered by tale. On the back of the compartment are two scenes in translucent enamel: the Presentation in the Temple and the Flight into Egypt. On the inside of the outer covers are similar translucent enamels: the left cover has, above, the Virgin and Child between angels, and, below, a kneeling king and queen; the right cover has the Crucifixion below and the Deposition from the Cross above.

This reliquary is said to have been given to a King of Aragon by St. Louis, who had acquired the Crown of Thoras from the Venetians. The style of the enamels points, however, to a date rather later than the death of St. Louis.

French, about A.D. 1310.

Langth, without the loops, 1-54 in. Coven: by George Salting, Esq., F.S.A., 1902.

Set L. Gonne, L'art gathique, p. 437, and plate appointe p. 234.

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XVI

MEDIAEVAL SILVERSMITHS' WORK

(1) Silver-gult turret of uncertain use with detachable lid, and tubes at the sides for suspension. It bears an early silversmith's mark, a lily and a vase (Paris) with the letters ro beneath.

French, 14th century.

Marges and

(2) Crystal rod with architectural silver-gilt mounts at each end enviched with pearls and enamels. The transitional style of the pinnacles on the mounts shows that it can hardly date from before the close of the 15th century. Apparently a haton or sceptre, it may have been made in the Venetian area for a Hungarian prince.

North Italian, about A.D. 1500,

H. to-y in.

(3) Silver-gilt tabernacle, with a figure of the Virgin carrying the Child, standing under a canopy surmounted by a crucifix of later date.

French, first half of the 14th century.

14: tor;

These three objects were deposited by Charles Bornadaile, Essi, with other works of art in 1913; all formed part of the Magnus concernon and more been shown at various exhibitions. The history of no. 2 can be traced back to the second half of the 18th century; it belonged to Lady Berry Germain, and offerwards to Hornee Walpole.

Proceedings of the Society of Antiquories of London, XXVI, 1915-14.

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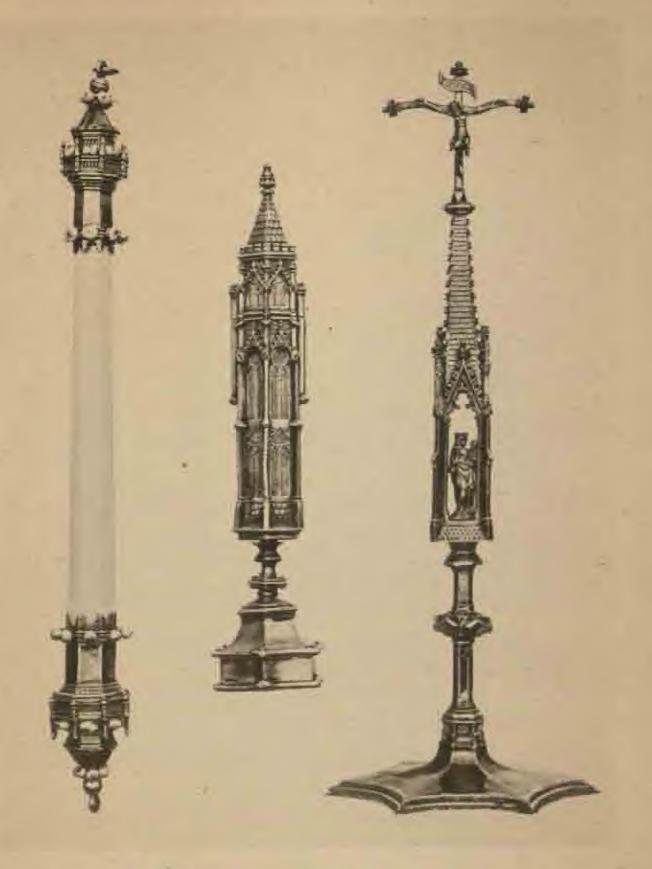
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XVII

BRONZE JUG with the Royal Arms of England, eagles, lions and budge of Richard II, the hart lodged. Round the sides in Lombardic lettering are two mottoes; HH THAT WYL NOT SPARE WHAN HE SPAY HE SCHAL HOT SPEND WHAN HE WOLD. DESSE THE BEST IN EVERY DOW'T THE THE TROWTHE BE TRYID OW'TE.

Found among the possessions of King Prempeh at Kumasi on the capture of the city by the British Expedition to Ashami in 1895.

English, late 14th century.

H = lees, including cover. Parchased 1806.

Precedings of the Society of Antiquaries of London, XVII, 1898, p. 82. Another jug, from Norfolk, probably by the same maker, is in the Victoria and Albert Museum.

HYX

DESCRIPTION OF THE PARTY OF THE

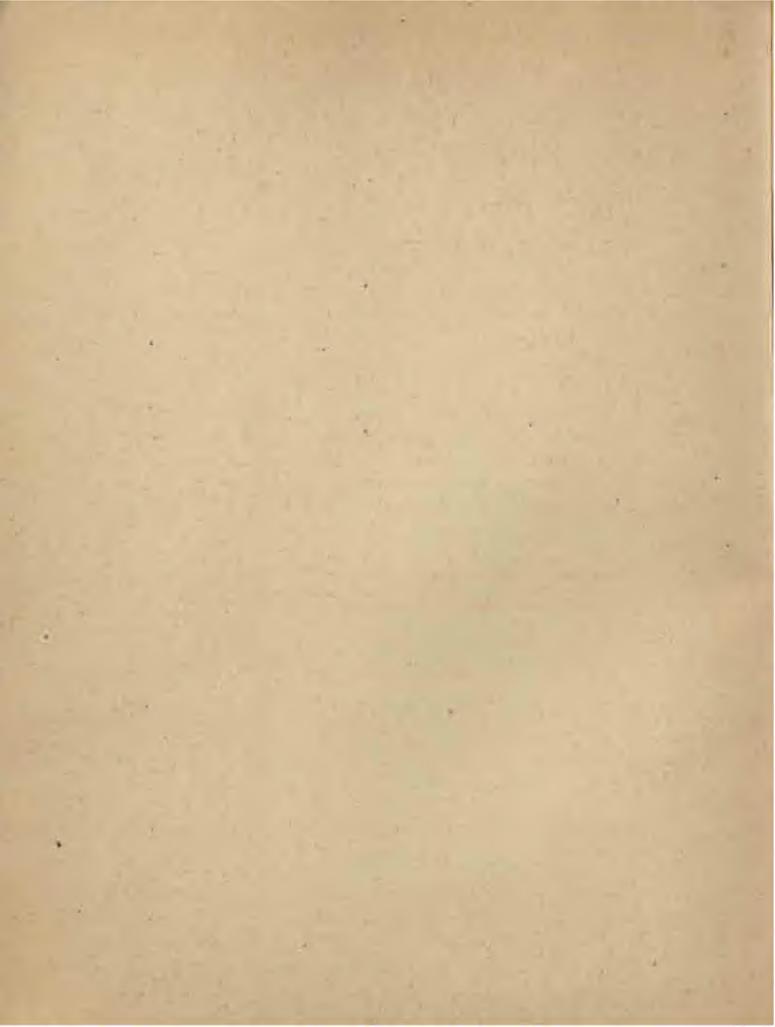
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XVIII

ALABASTER RELIEF from a retable. St. Peter before the High Priest. A fine example of the work of the Nottingham School of 'alabastermen', preserving much of the original colour both on the figures and on the background.

English, 15th century.

II. 24 in. Harwell Bequest, 1915.

Two other panels of the same series are known. One, also from the Barwell Bequest, with the Decapitation of S. Paul, is in the British Museum. The other, with the Crucinsian of S. Peter, and belonging to Lt.-Col. Croft Lyons, F.S.A., is exhibited in the Victoria and Albert Museum.

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XIX

PANEL IN THE FORM OF A VINE-LEAF; the Tree of Jesse.

The panel belongs to a small early group of painted enamels best represented by the fine triptych preserved in the Musée Historique at Orleans

French, Limages, about A. D. 1500.

H. 6-7 in. Barwell Bequest, 1983:

).). Marques de Vanselot, Les évisus limousine de la fin du XV vilele et de la première partie du XIII. p. 93; Leste des émants, vo. 23-16 XXV.

XXX

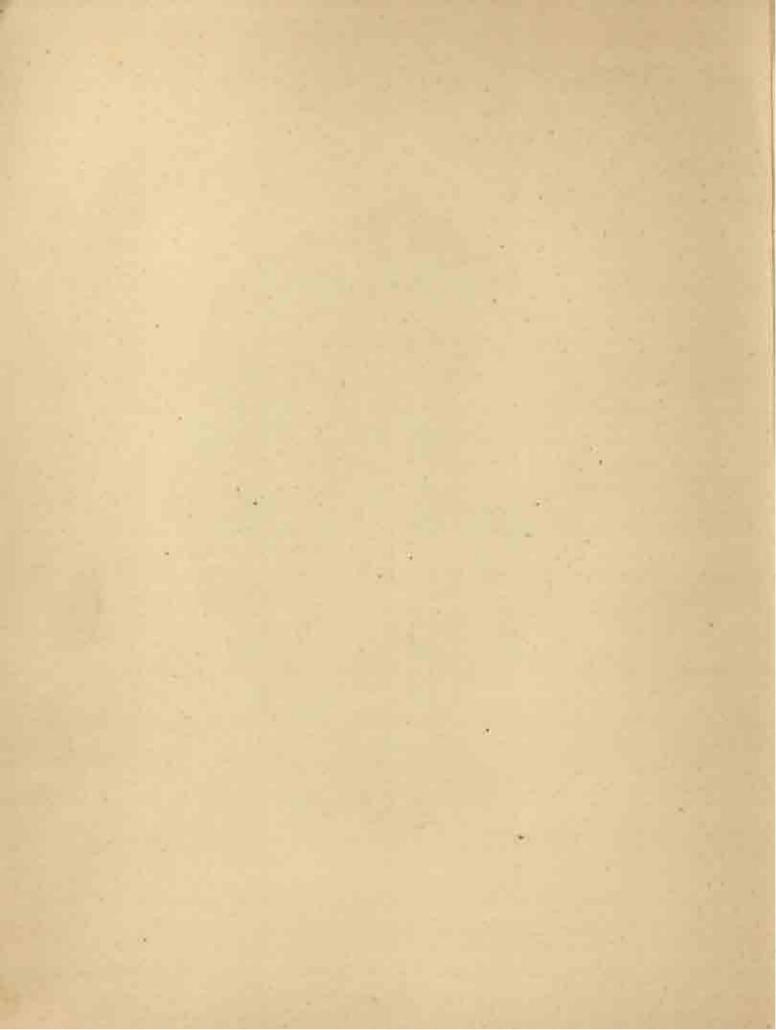
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CENTRAL PANKE OF A TREFTYCH, the Entombment, by Nardon Penicaud in his later period. On the leaves of the triptych are the Deposition from the Cross and the Resutrection. The work is of the finest quality both in design and colour.

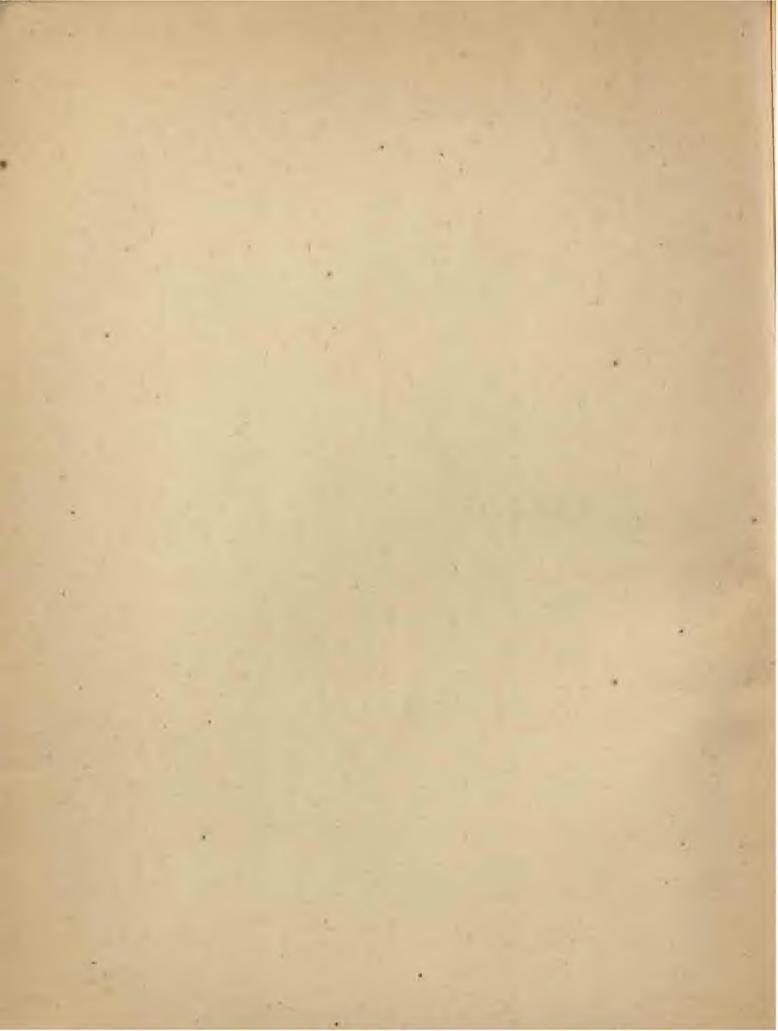
French, Limoges, about A.D. 1510.

L. 9.5 in. 11. 5.5 in. Barnell Bermer, 1913.

1. J. Marquet de Vanselot, Les chaux limensins de la pa dis VVº ville et le promière partie du XVV, Paris, 1921, p. 1323, Liste des simien, no. 110, pl. XXXVIII.

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SHAPER ALTAR PRESTURE; a crucifix and two candlesticks, part of a set also including a ciborium (custodia), a chalice and paten, and a second crucifix.

The crucifix is of silver-gilt with late Cothic tracery and enamelled panels: in front are the Virgin and S. John, to right and left; above and below are the arms of Velasco and the cross of S. Andrew. On the back are relies beneath crystal, and four enamelled panels with the symbols of the Evangelists.

The candlesticks are silver, parcel-gilt, the knops see with lozenge-shaped panels ornamented with niello.

The altar service of which these objects formed part belonged to the Hospital of the True Cross at Medina de Pomar, near Burgos; founded by Don Pedro Fernandez de Velasco, Señor de Medina de Pomar (6, 1399, d. 1469-70). The hospital was a home for twelve impoverished noblemen, living under a kind of monastic dispensation, and joined in 1439 by the founder himself. All bore the white cross of S. Andrew on their cloaks.

Spanish, probably about A.D. 1455-

H. of the cruciffs, 17 in.: of the candlesticks, 8-75 in. Given by John Pierpont Morgan, E.g., 1911.

Proceedings of the Society of Antiquaries of London, XXIII, 1909-11,

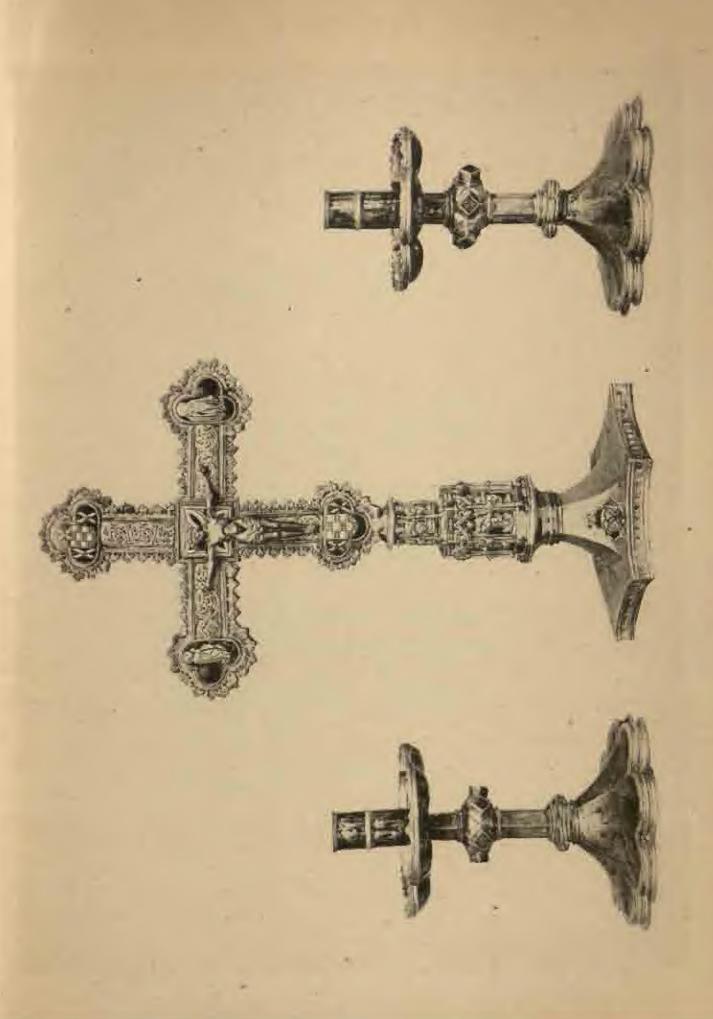
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IXX

114/4/

TWO PLACERTIES

- (1) Herrales and the Hydra, by Moderno.
- (a) Judith placing the head of Holofernes in a sack held by her servain, by Andrea Briosco called Riccio. After an engraving by Girolamo Mocetto, from a drawing by Mantegra.

North Halian, early 16th century.

H. of (1) (without modern frame), 3.8 in.; H. of (2), 4-2 in. Given by T. Whiteombe Greene, Esq., 1915.

For (1) see Molinier, Les Plaquetter, no. 196, and Die stallentribus. Dreams, Berlin Museum, 1904, no. 777; for (2) Molinier, as above, no. 212, Horlin cutalogue, as above, no. 583.

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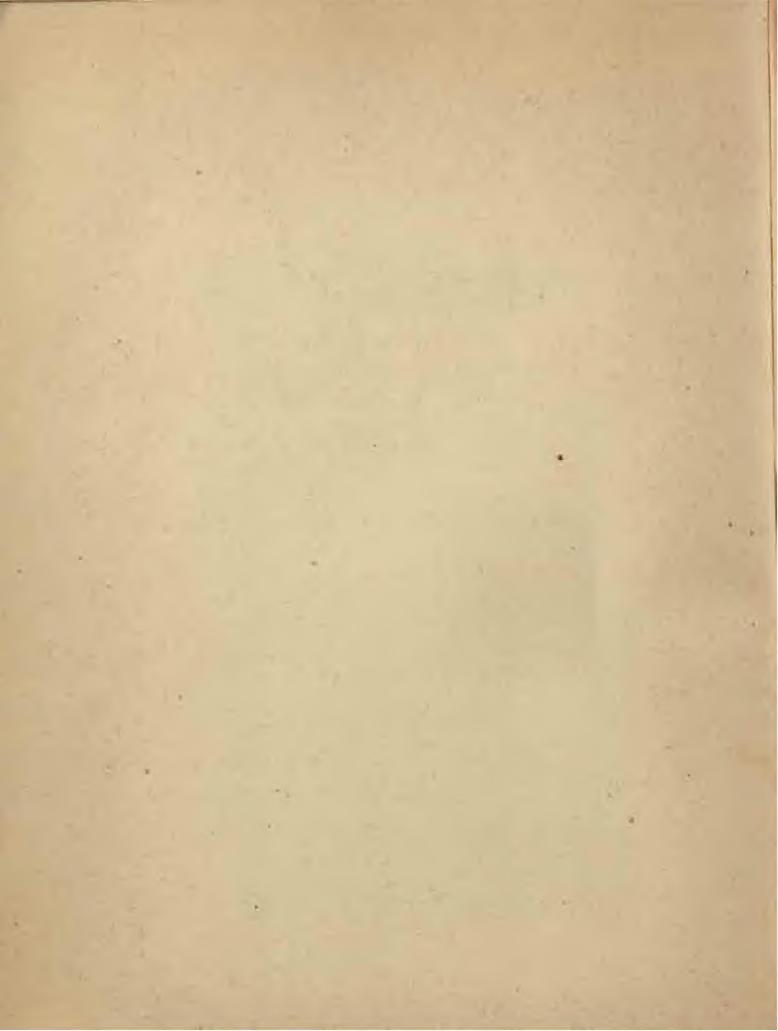
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XXIII

ENAMELLED CAMEO PENDANTS

- (1) Portrait head on onyx, formerly attributed on insufficient evidence to Alessandro Cesati; in a pierced enamelled gold frame.

 L. 16 in.
- (2) Two sides of a double cameo on onyx; with busts of Hercules and Omphale, in a gold frame set with jewels.

L. 1-12 in.

(3) Head of Lucius Verus (3) to r. in a pierced gold enamelled frame, and back of the enamelled frame.

Italian, 16th century.

All from the Marlbarough Gens, sold in 1899.

Now (1) and (3) given by Charles Butler, Esq. No. (2) purchased at the

See British Museum, Catalogus of Engraved Gens of the Past-Classical Periods, 1915, nos. 403, 100-110, 336.

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XXIV

CASE OF MATHEMATICAL INSTRUMENTS of gilt brass. The sides are engraved with figures of Peace and War, and of their respective children, Abundance and Poverty. On the front, here shown, Peace, sented by an urn, is approached by a dove bearing an olive branch; above, on the plane of the lock: Pax order exoplatissima. On the top of the case is engraved a tion passant (See p. viii.) on the bottom is the name: Barthelmenoe Newtonia, engraved in a cartouche.

Bartholonew Newsum, or Newsam, was from A.D. 1590 clockmaker to Queen Elizabeth, for whom this fine set of instruments may have been made.

English, late 18th century.

29. 7-5 in. Bequeuthed by Max Resembling, Enq., F.S.A. (912.) See Archaelegile, I.V. (807, p. 335.)

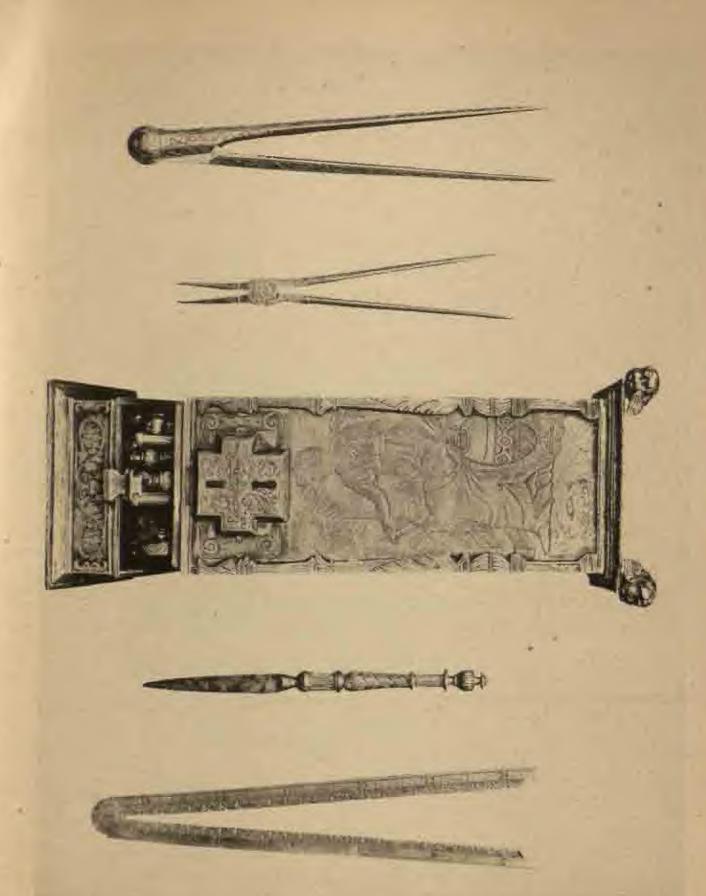
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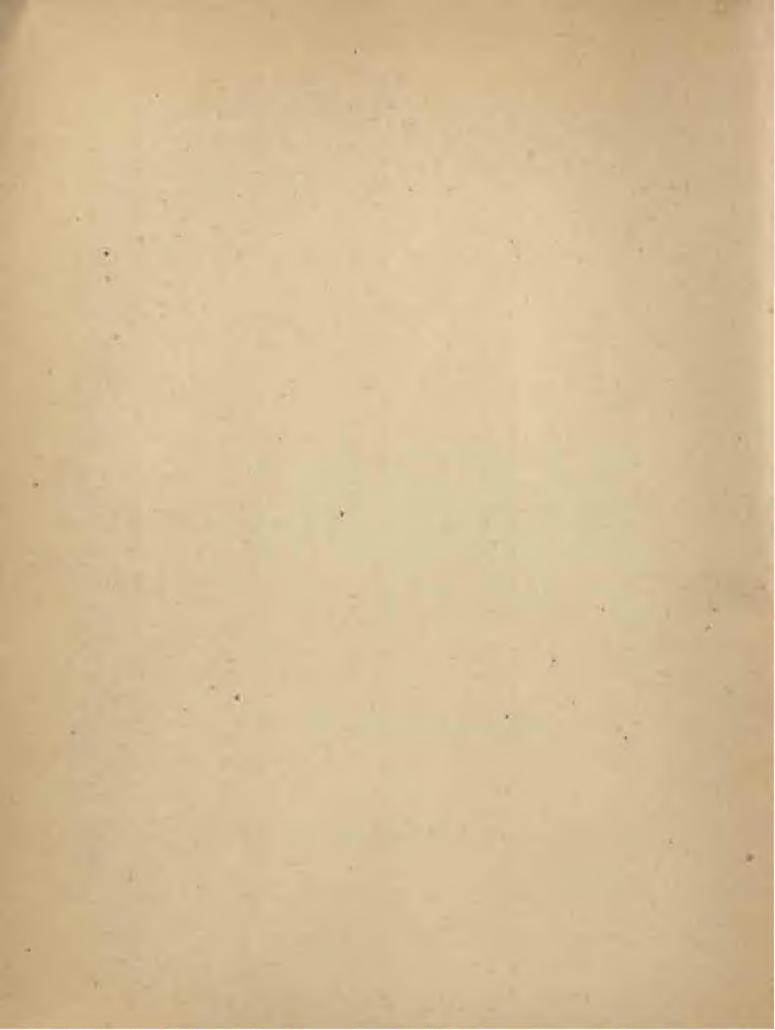
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XXA

THE LYTTE JEWEL. An oval pendant of gold, richly enamelled and set with diamonds. It contains a ministure portrait of lumes I of England as a young man, by Nicholas Hilliard. The openwork cover has the letter R with diamonds on the outside, over rich enamel: the frame consists principally of square diamonds connected by slender enamel bands. The back is a white enamel place with a design in fine gold lines and ruby enamel.

The jewel was given by King James to Mr. Thomas Lyue, or Lyte's Cary, Somerser, who had made a redigree carrying the toyal ancestry back to the mythical King Brin. Mr. Lyte, who died in 1638, is represented wearing the jewel in a portrait belonging to a descendant. The jewel was formerly in the possession of the Dake of Hamilton.

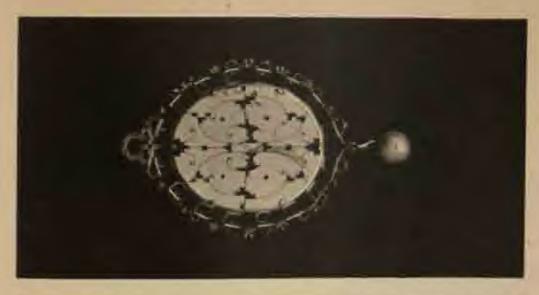
Engush, early eith contury.

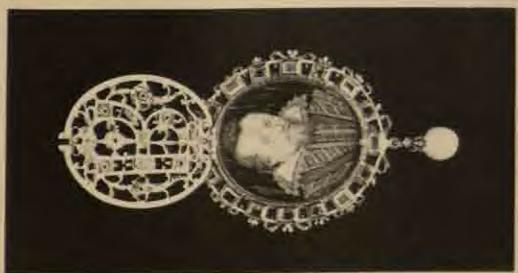
1923 in Bequestited by Baron Perdinand Rothschild, M.F., 1898.

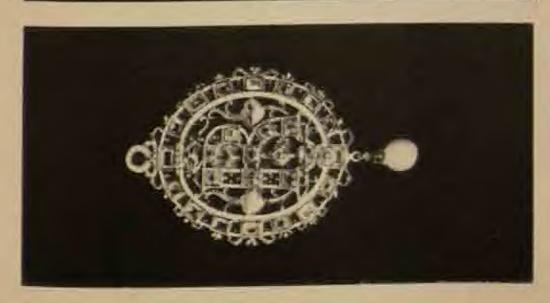
C. H. Rend, Latalogue of the Works of Art loguestion to the Section Mureon by Baron Ferdinand Rethiefold, ACP., 1500, no. 1671 St. Pt. Maxmell Lyte, K.C.B., Presentings of the Somerist Archaeological Saddy, XXXXIII, 1892, p. 60.

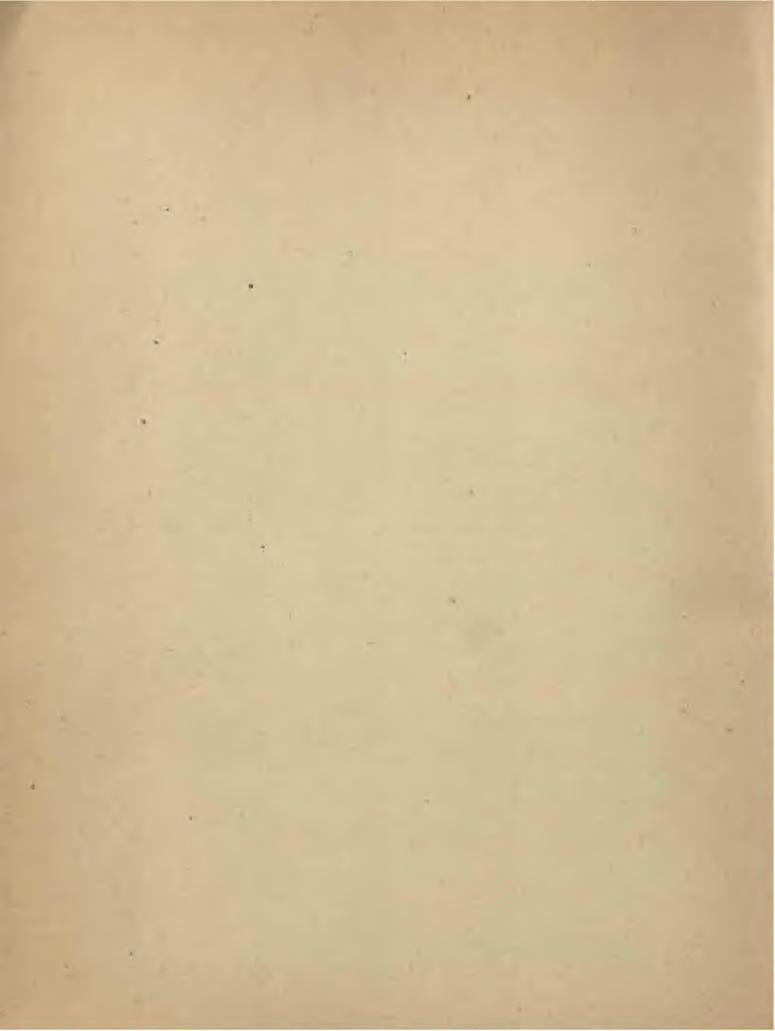
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XXVI

DISH OF BURF POTTERY washed with white slip and painted in manganese purple with touches of green beneath a colourless glaze. The design consists of an interlacing knot with crowned hearts at the four ends. Cross-hatching and quarrefoil ornament in the spaces.

Christo ware, about 1. D. 1300.

D. 13 in. Purchased 1913.

A similar interlaced design with two serpent hands occurs on early Persian bastred pottery. See Penerd, La cerumique archaique de Flatan, Paris, 1920, pt. 140.

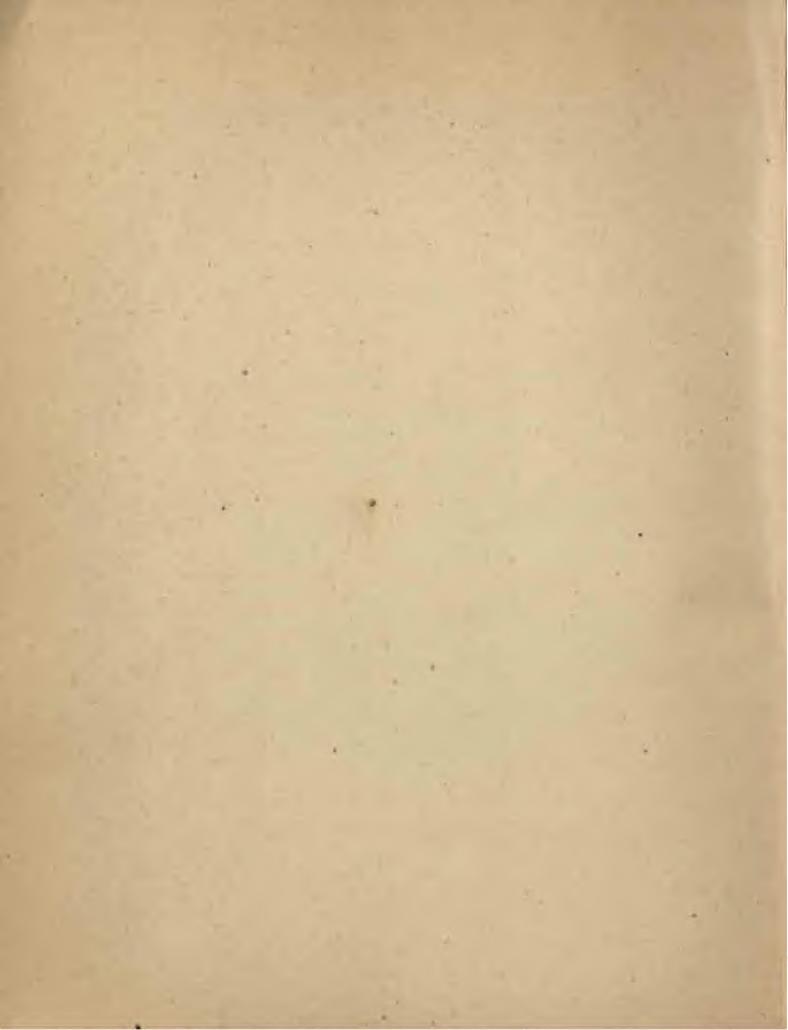
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XXVII

WIDE-MODTHED JAR with two broad flat handles, made of tinglazed faience painted with dark blue and manganese purple. The designs outlined in purple and filled in with thick, heapest up blue, consist of a youth on each side flanked by sprays of oak. On the neck and handles are running foliage scrolls. Ornamental details on the youth's costome are reserved in white.

Made about 1460, perhaps at Plurence.

H. 13-3 in. D. (with handles), 16-in. Fermerly in the de Osma Collection; Madrid, and purchased in 1902.

See H. Wallis: Out West Turn, 1903, 1128- 10 and 11.

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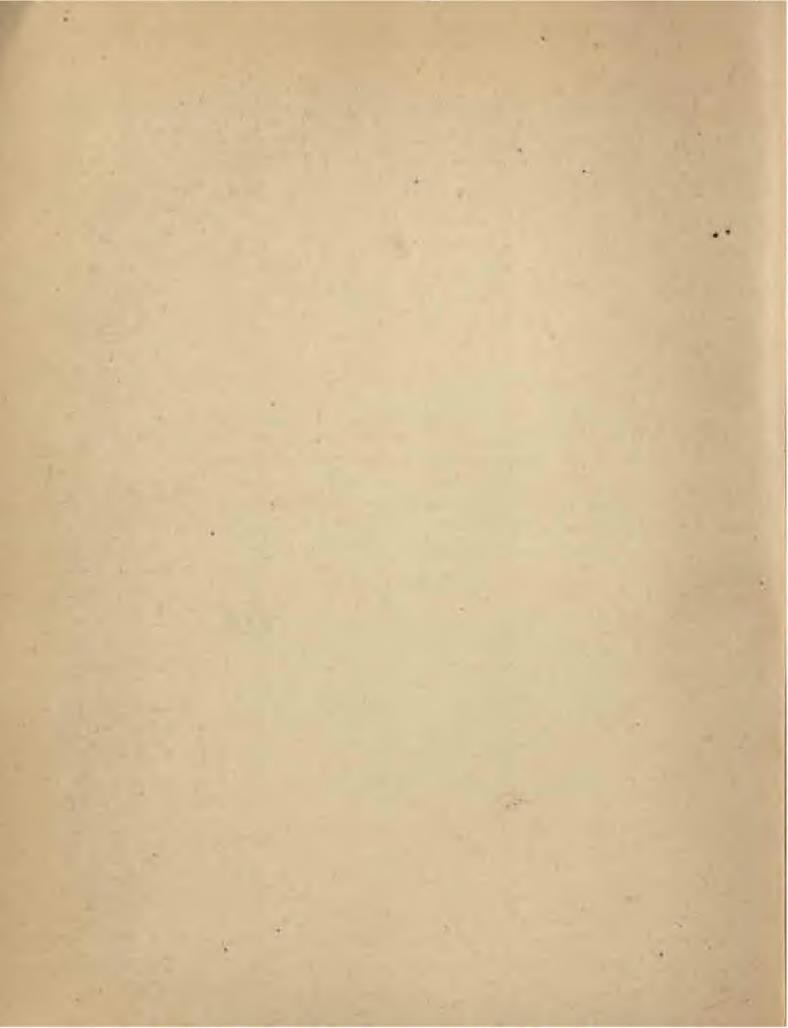
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XXVIII

JUG OF BUFF POTTERY decorated with coloured slips under a transparent, yellowish lead glaze. On the body are formal tulip and rosette designs, two birds, the initials R. F., and two crosses. On the neck is the legend: "I W 1699 W S". The ornament is traced in black slip dotted with white and filled in with washes of orange red.

Staffordshire, A.D. 169).

H 3-5 m. D. (with nandle), 7-25 m. Roynton, Esq., F.S.A., 1920.

Part of the bequest of Thomas

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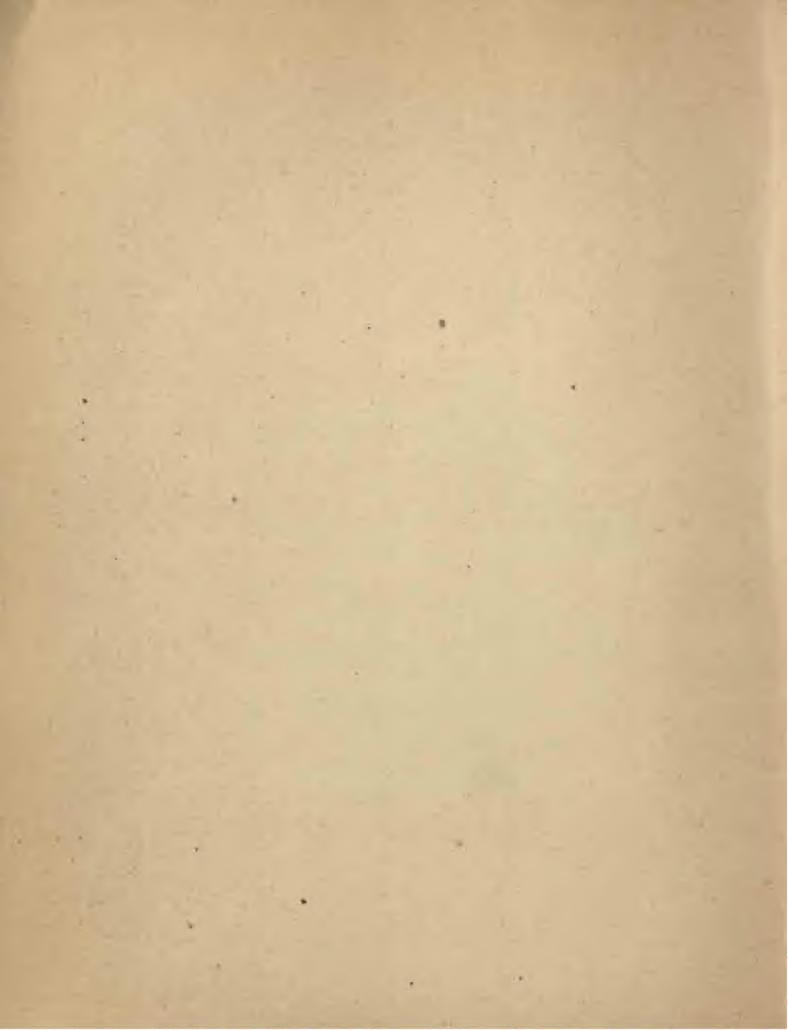
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XXIX

COPY OF THE PORTLAND VASE in black jasper ware with white reliefs. This is one of the original set of copies made by Josiah Wedgwood about 1790, and it bears the number 4.

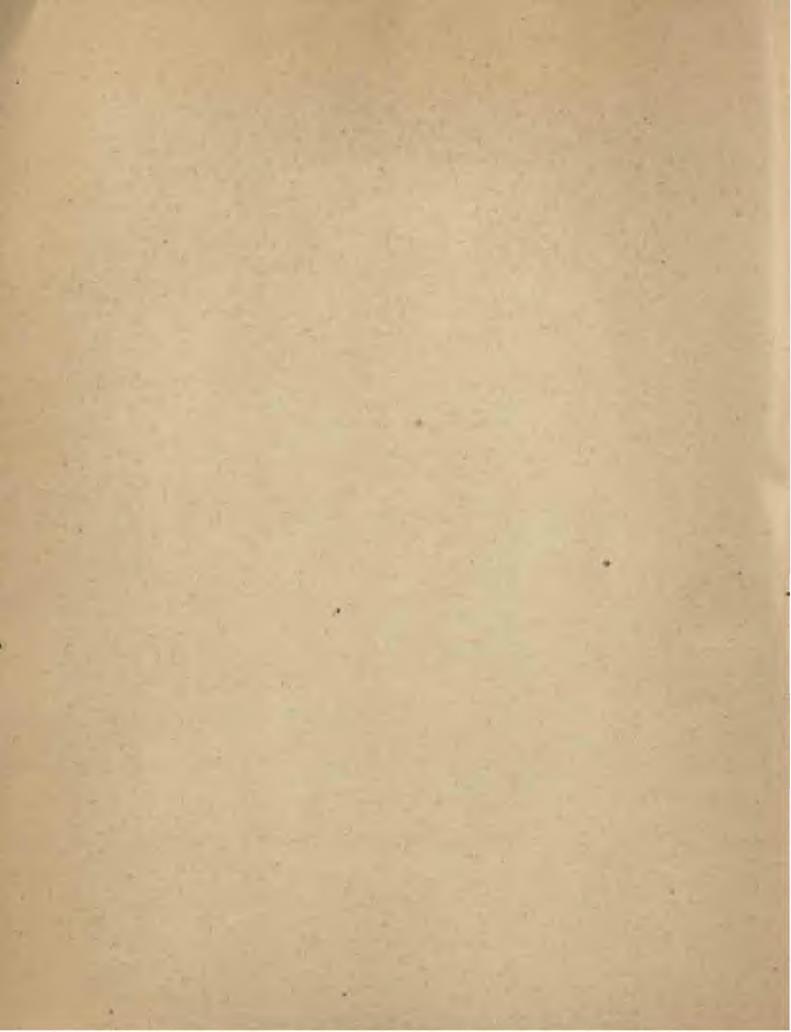
H. 15 in. Part of a large collection of Wedgerood water given by Mr. and Mrs. Issue Falcke in 1999.

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XXX

COVERED VASE with two handles in rococo taste. *Soft-paste' porcelain with deep blue ground, rich gilding and large panels painted with coloured designs. In the panels are pairs of Wartesmesque figures with musical instruments and flowers, probably painted by John Doraldson. Mark, a gold anchor.

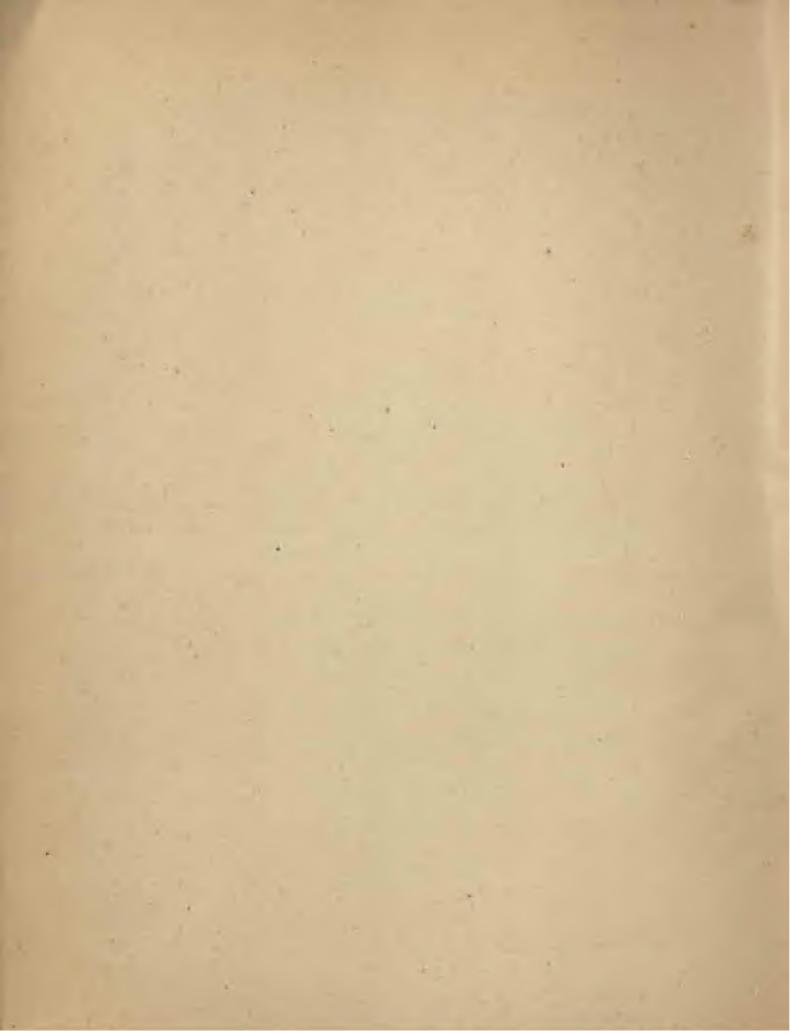
Chelven, Period Il' (1759 1770).

H. 13.5 in. D. (with landles), 8 in. Barwell Bequest, 1913-

XXX

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XXX

Trans. STATURITIES of 'soft-paste' porcelain painted in colours: viz a Neapolitan girl and a youth made about 1755; and a girl with mult modelled by Giordano, about 1775.

Capo de Monte, 18th contuey.

H; of tallest, 6.5 in. Part of a bequest of C, Drury E, Fortness, Est., D,C1., 1899.

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XXXII

PIERCED BRONZE PLAQUES FROM THE CAUCASUS

(1) Belt clasp, concave at the back with pierced design of a deer standing with head turned back, attacked by a bound, the figure of which, highly conventionalized, can be seen between the clear's feet. The design is framed in an ornamental border of reversed spirals with a conical boss of each corner. At the back, a ring and a book.

Perhaps made in the early contrice a. D.

H 27 m. W. 4 lin

(2) Similar clusp, with a standing deer attacked by a bound, which leaps at its head. Under its body is the figure of a bird, while above, to the left, is that of a bull. Border of string-pattern, with a large conical boss at each corner. At the back, a ring and a book.

Perhaps made in the early centuries A.D.

H 52 in. W 54 in. Diven by Louis C. C. Charles, Esq. 1 S.A., see mark of recognition on the occasion of Sir Harchien Read's renterment. Said to have some from the Causannia.

For other examples of the same hims, or Countries Usaroy, Macricals for the Archaeology of the Constants, Part VIII. Moscow 1900, pl. CXXXIV, and fign 237, 270, 277.

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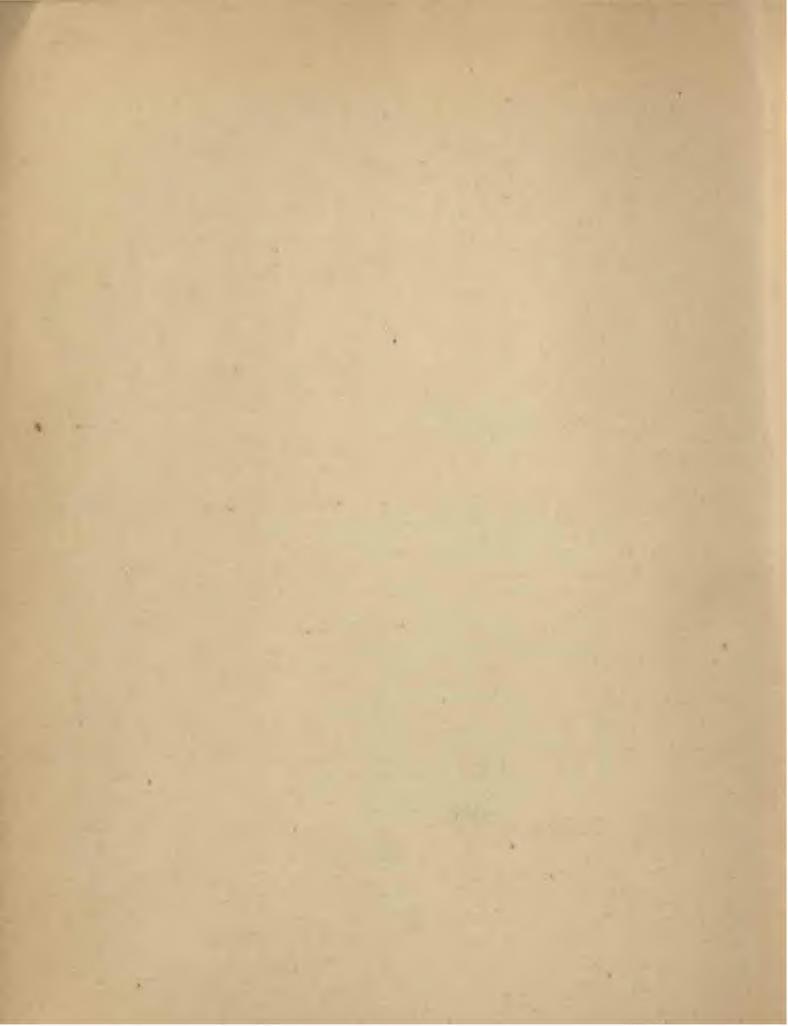
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SETTHE BRONZE PLAQUES AND BACTRIAN AXE

(i) Pierced plaque, concave at the back, representing a combat between a lioness and an eagle. The former grasps with her jaws the legs of the bird, which has a firm grip with its beak on the lioness's neck. Greenish-grey patina.

Siberian, about the beginning of the Christian cra-Length +8 in.

(2) Bronze plaque similar to the above, but representing an animal with horse-like body, griffon head, conventional mane and branching antiers, being attacked by a wolf-like creature which has seized it by the foreleg. Smooth green patina.

Siberian, about the beginning of the Christian era

Length 47 m. (Figured by Feng Yun-pleng, Chin thish so, 1825, vol. 1, cup. 4. The blocks illustrating this book were cut in 1821.)

Given by Louis C. G. Clarke, Esp., 1915. (See Man, 1917, no. 1 and cl. E. H. Minns, Scythians and Greeks, 1913, p. 274 and fig. 1971)

(3) Bronze ceremonial axe, composed of the figures of three animals, a boar, a tiger, and an ibex. The cutting edge is formed by the back of the first which is attacking the tiger, who turns a remonstrant head while he grips with his forepaws the flanks of a conching ibex. The stripes of the tiger are indicated in silver inlay. Below the bodies of the two last are flanges forming the socket for the haft of the weapon, which did not pass through the axe, but was secured by two rivets. Obtained in the N.W. Province of India.

Bactrian, about 4th century B. C.

L. 7 in. Given by Heary Oppenbermer, Esq., F.S.A.

See National Art Collections Fund, Ninth Annual Report, no. CXX, p. 55: Man, 1914, no. 11: Proceedings of the Society of Antiquaries of London, XXV, p. 56.

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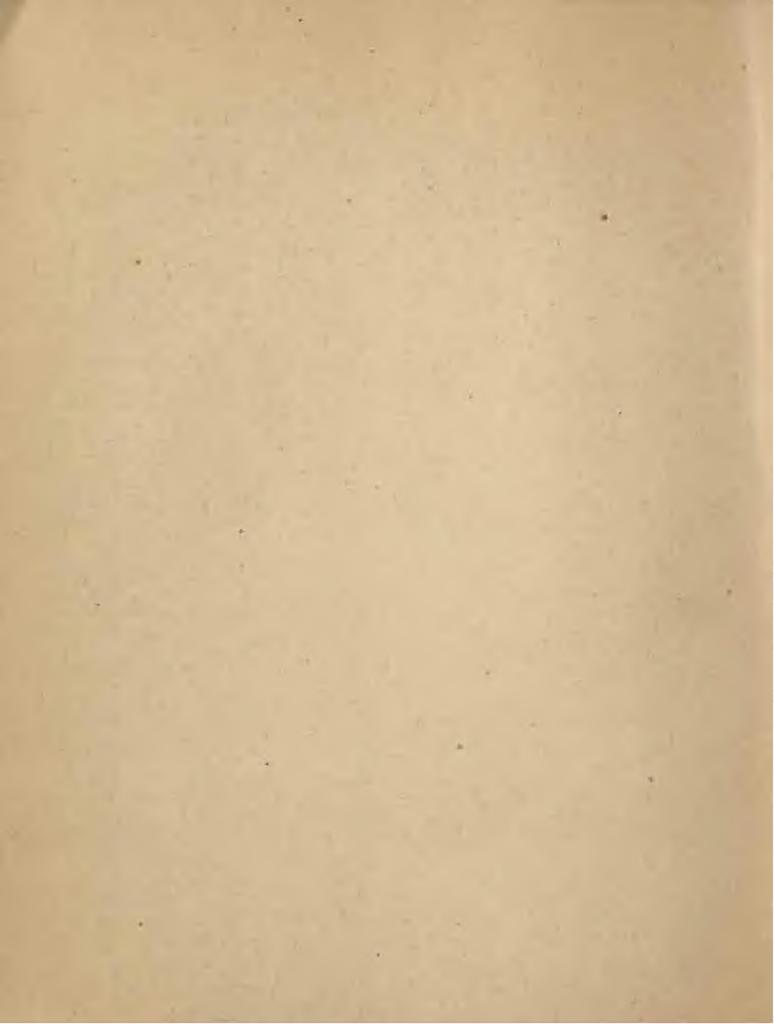
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XXXIV

HRONZI FICUKII OF A WINGRD AND HORNED MONSTER (*LION-CRYPHON*), cast and chased. The mouth is open in a mart, the cars point forward, and along the neck runs a rigid mane, cut in wedge-shaped steps. On the throat and largest is a leaf-like ornament, in low relief, and the tail is represented by a circular ring, the upper side of which is toliated. Said to have been found near the Helmand River, Afghanistan.

Probably Bactrian work, about the 2nd century B.C.

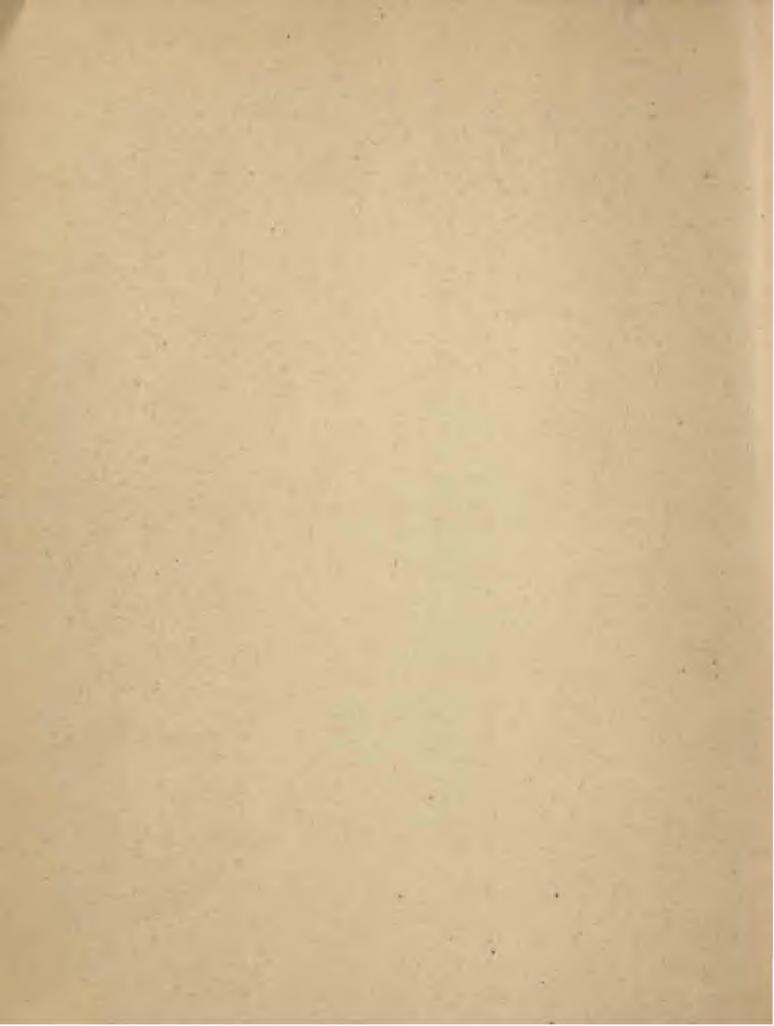
H, 98 in. Given by the National Act Collections Fund, 1973.

See Append Report, 1913, and Errays and Stantes premated to William Ridgeway, Canthologe, 1913, p. 261.

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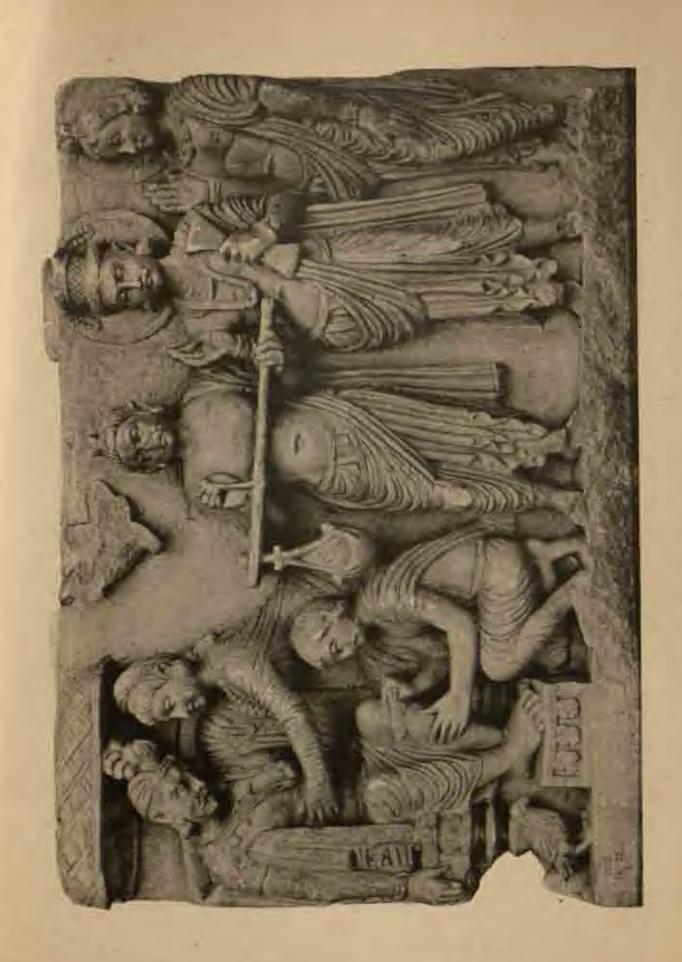
STEATITE RELEAS illustrating the Jataka story of King Sivi. On the left is the king, —and under a canopy, having a piece of flesh cur from his leg, with which to canoon the pigeon (by the leg of the king's chair) from the hawk (defaced, to the right of the canopy). Over him bends the figure of a woman in an attitude of tenderness. In the center is an attendant with a bismar, and to the right, two immortals, the more prominent recognizable as Indea. From Gandhara, N.W. India.

Grace . Studdhist art, 1,57 or 2nd century A. D.

L. 12-45 Im. Phirethiniel 1910

Ser Way, (411), no 11.

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XXXVI

SHAVER BOWL: Sapor H (A.D. 310 380), killing a buck; in the foreground is another sing already taid low.

Sassanian Persian, 4th century AD.

th 7 in Prominsed 1908.

See Archivelogia, LXI, igou p. 181.

SILVER DISH with subject in relief; the Triumph of Dionysos. The ear in which the god reciines is drawn by a draped figure escorted by another figure with a nimbes; at the back is seated Ariadne; on the front, a winged genius. Behind the ear is Herakles; in the field are other genii, and a tree suggesting a vine, but with large blossoms. In the exergue, a panther drinks from a vase.

The composition is derived from a classical type, but the oriental artist has modified and rearranged the subject according to his own ideas. The technical method employed in producing the relieved figures is not that used by Greek silversmiths, but one generally associated with the Iranian area.

Down to 1829 this dish formed part of the treasure of the Mirs of Badakshan. In 1838 it was acquired by Dr. Lord, and presented by him to the old India Museum.

Parthian (1) 2nd-3rd century 3.15

D Sq in. Transferred from the toma Othes, 1908.

See Smirnoff, Greental Solver, no. 35, pl. XIII; G. Birdwood, Insustrial Arts of India, p. 647-

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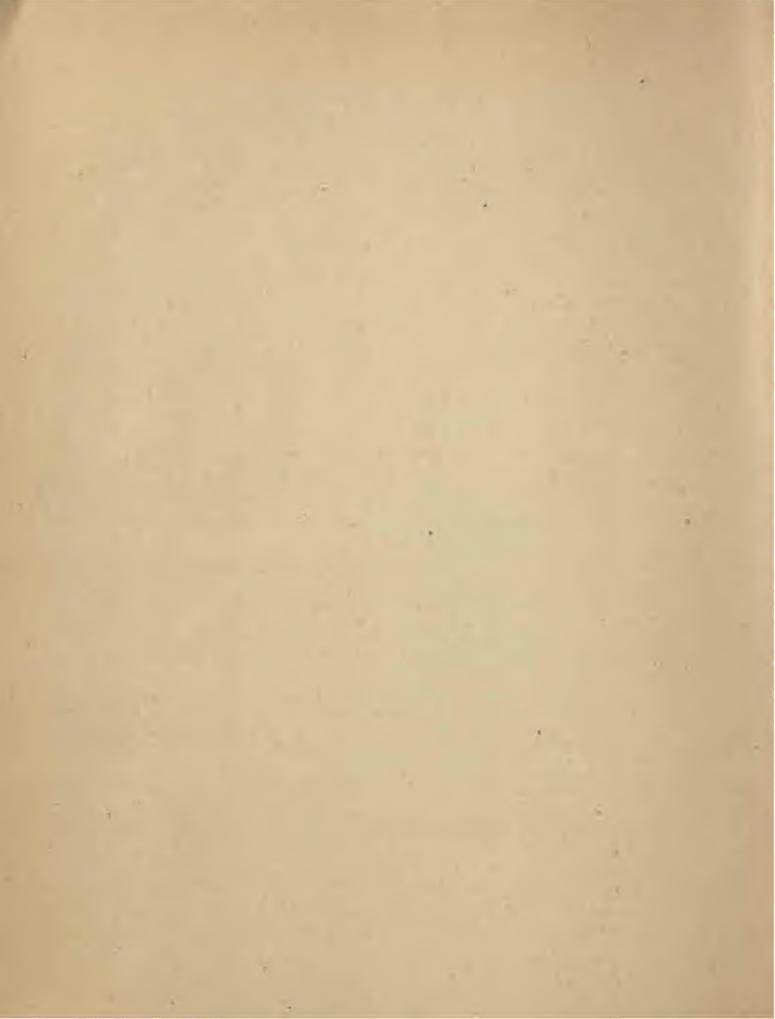
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XXXVII

Sit vice Distr with subject in relief: a god drinking from a shydon and holding a wine-skin in his left hand; by his side is seated a female figure holding a cup and a garland; in the field, rine stems. The subject is reminiscent of Greek mythology, but it is doubtful whether the figure can be said to represent Dionysos. The dish, in which hardly any classical influence is apparent, was found near Buddhigharra, near Tank, a town in the Dehra Ismail Khan district of the Panjah.

North Indian, about the 3th century A.D.

D. 9-9 in. Given by M. Longworth Dames, Esq., formerly Divisional Judge at Jhahim, 1897.

Sen Arthodogio, LV, 1897, p. 534; Smithoff, Oriental Schor, pl. XVII, no. 41.

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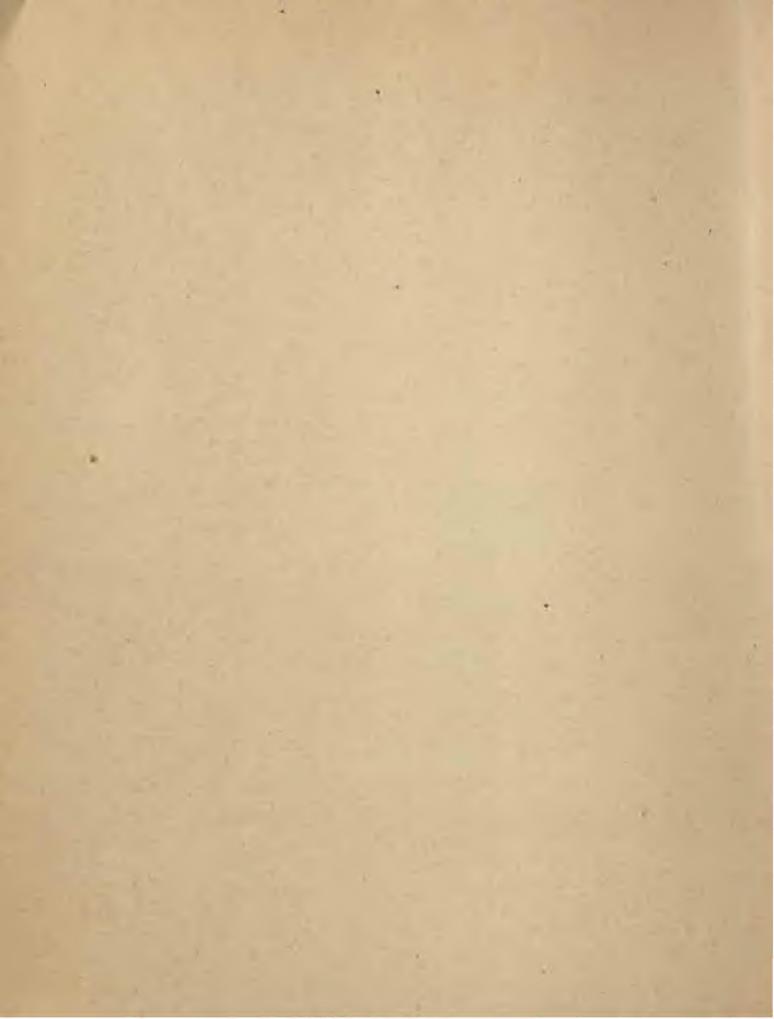
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XXXVIII

WOODEN PANEL. rectangular with arched top, with figures painted on a white ground. Above is seen a male figure with buff nimbus riding a dappled horse; he wears a red costume and black boots, and carries in his right hand a cup, above which is a bird swooping downwards. Below is a male figure with red nimbus and yellow head-dress, wearing a green costume and pale red boots, and riding a camel. Excavated at Dandan-Uiliq Takla-makan desert, Chinese Turkestan.

About the 8th century A.D.

L 15 in. Part of the Stein Collection. Given by the Secretary of State for India in Council, 1907.

See M. A. Stein, Ancient Knotun, Oxford, 1907, pl. LXIX.

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XXXXX

MARRIE RELIEF, with a 'lion-gryphon' rampam in high relief, standing on a bracket with elephant-head support. The monster tramples upon a small human figure, which is shown in a kneeling position, holding a sword in the right hand; on his back is a still smaller figure in an attitude of devotion. Across the top edge of the slab runs an ornamental band formed of the facing head of a similar monster between two profiles. Probably from Rajputana, N. India.

toth century.

H. 43 in. Purchased 1914-

XXXXX

Marine Riving and a feature of the appearance of the section of the contract condition of the contract conditions are considered and the section of the contract standing or section between the contract conditions are conditions and the conditions of the conditions of the conditions are considered than the conditions of the conditions are considered based at the conditions of the conditions are considered based at the conditions of the conditions are conditions by possible by the conditions are conditions by the conditions are conditions as a condition of the conditions are conditions and conditions are conditions are conditions and conditions are conditions and conditions are conditions are conditions and conditions are conditions are conditions and conditions are conditions and conditions are conditions are conditions are conditions are conditions and conditions are conditions are conditions and conditions are conditionally are conditions are

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XL

ALBARELLO of whitish, sandy ware with siliceous glase. The ornament, which is slightly raised, outlined in brown and touched with blue, consists of three birds among flowers and follage. The surface is much decomposed; and what is left of the glase is encrusted with iridescence. Found in Cyprus; but probably made at Sultanabad, Persia.

13th century.

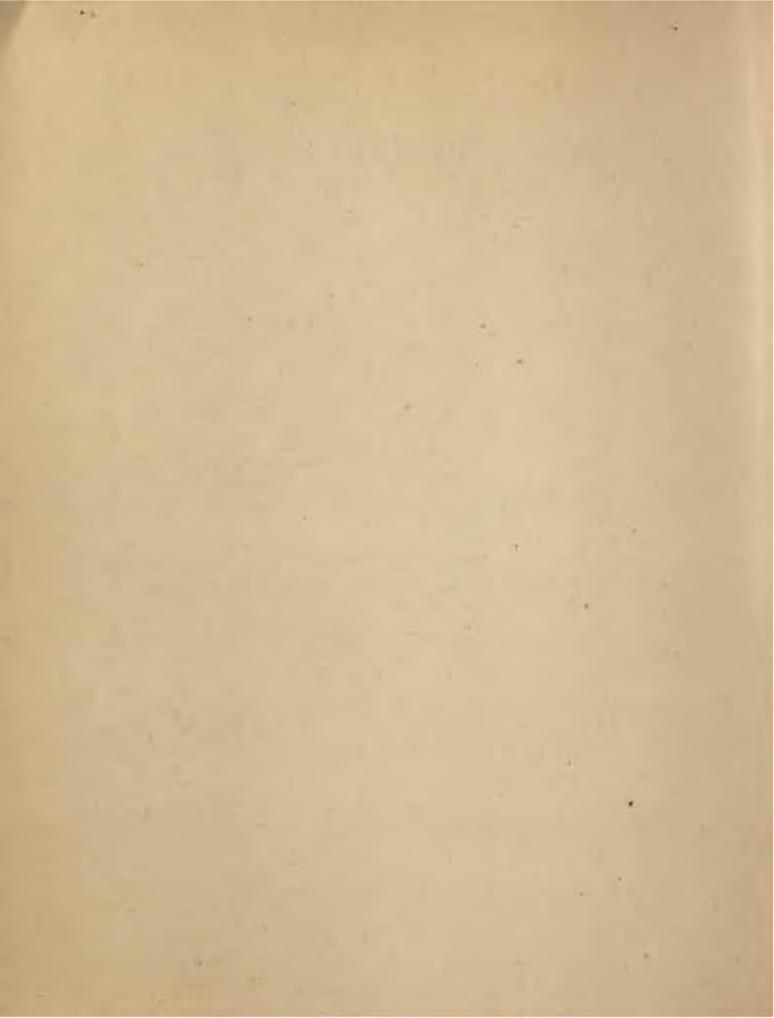
H. 20-25 in. Purchased 1897.

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XLI

Dish OF TIN-GLAZED FAIRNCE painted in dark lustre pigment and light blue. The design consists of a 'tree of Life' flanked by two deer standing on bands of mock-Arabic inscription. There is a loop border on the rim, and the spaces are filled with arabesque ornament. On the reverse is a striped border. The dish, perhaps made at Malaga, was found in fragments in a well at Bristol.

Hispano-Moresque about 1400.

13: 45-9 in. Given by J. E. Pritchard, Esq., 1901.

See Proceedings of the Society of Antiquaries of London, XVIII, p. 331.

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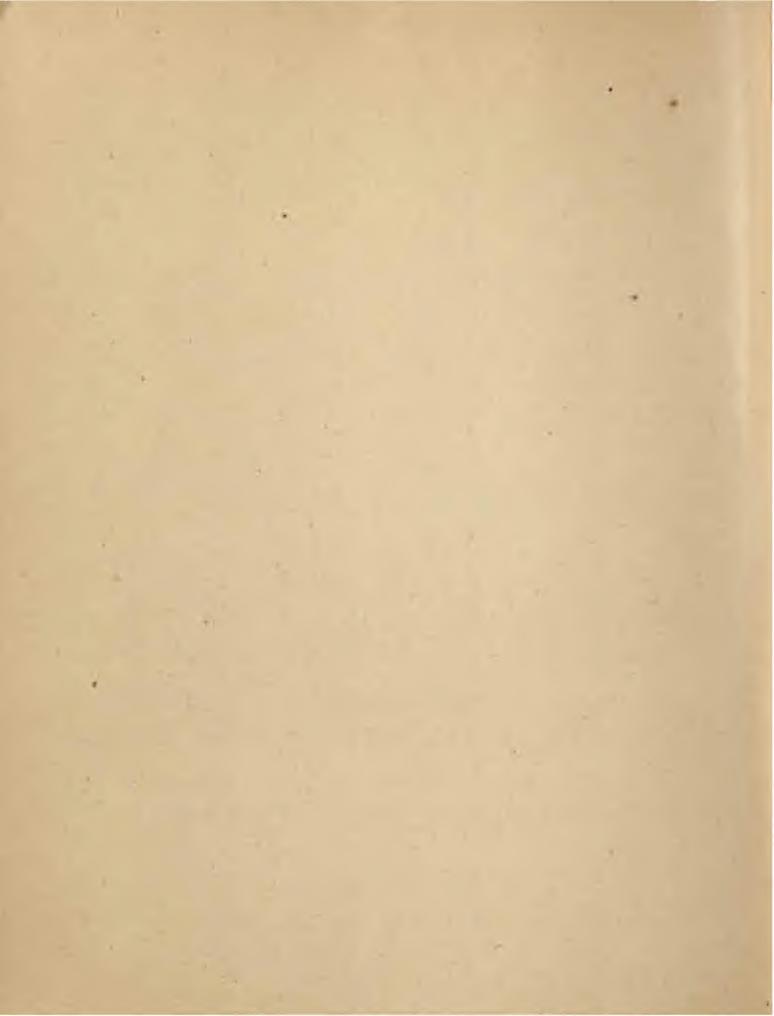
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How with Low Forn. White, sandy ware with siliceous glaze, painted in blue. The inside is covered with arabeeque, and knor-designs in white reserved in a blue ground. Ourside are afford scroll-pattern, blue on white; a border of Neshki inscription, white in blue, and a lower border of gadroon pattern; round the food is a floral band. The decoration is ensibly affected by Chinese influence which is apparent in the angular knot-designs within, and in the style of the floral scroll, work without.

Kutahia, Asia Minor, 16th century.

E. S.4 in. D. 1675 in. Purchased 1897.

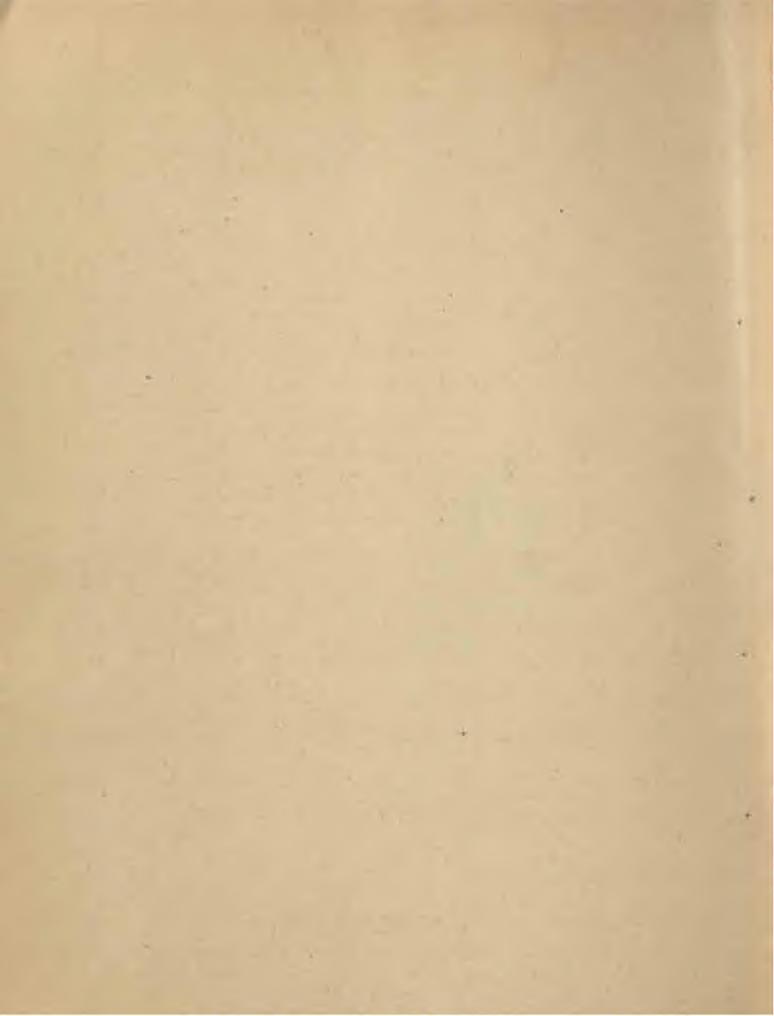
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XLIII

SEPULCHRAL WINE JAN of reddish pottery with greenish-yellow glaze. On the shoulder is a broad frienc of hunting and hunted animals in applied relief. The figures in the frieze include mythical creatures, such as a demon and a hydra, beside tiger, boar, hound, deer, monkey, and bird; at either side is a tiger-mask with ring-handle borrowed from a bronze model. There are drops of glaze on the lip of the vase, which was fired in an inverted position.

Chinese, Han dynasty (200 B.C. A.D. 220).

H. 12-25 in Purchased 1915

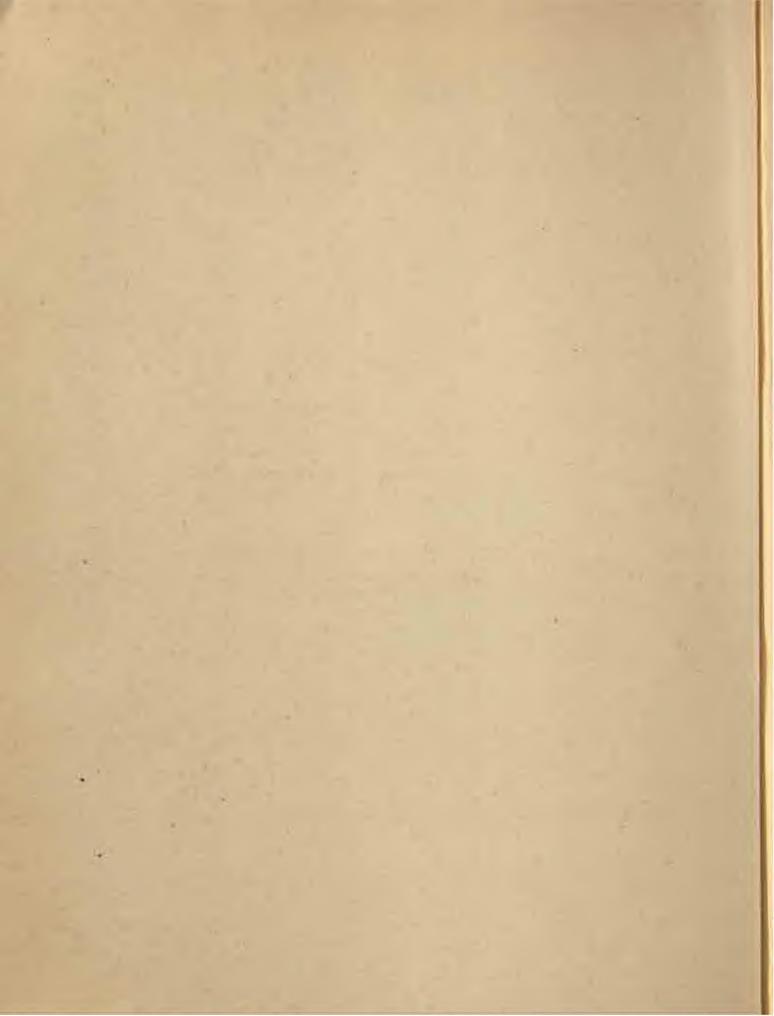
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XLIV

STATURETE OF A LADY with high head-dress covered with black drapery which is gathered at the back. On the shoulders is a searf which falls over the right arm and covers the folded hands in front. The robe is striped with red and the waistland ornamented with the same colour. Buff-white ware washed with white slip and painted with black and red pigments.

Chinese, from a grave of the T'ang period (A.D. 518-906).

11. 12 in. Given through the National Art Collections Fund, being part of a bequest by W. W. Simpson, Esq., 1917.

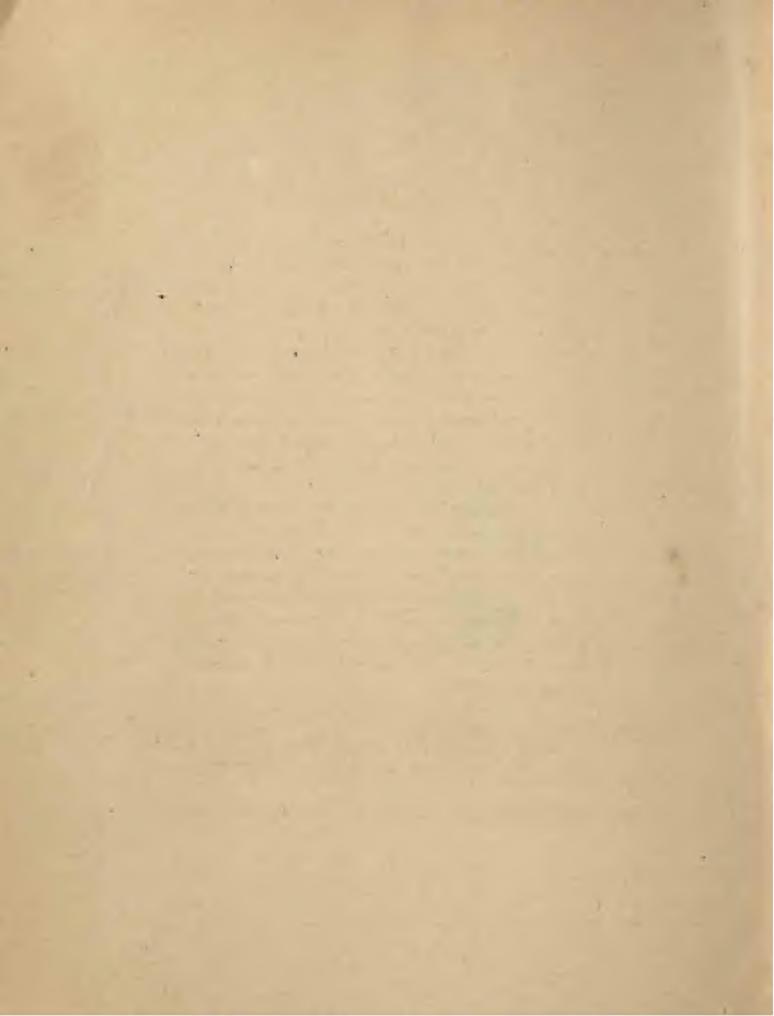
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XLV

STATUS OF A LOUAN, apparently Solinda Sonja (in Chinese Su-pin-c'o) one of the sixteen apostles of Buddhism, now exhibited in the Buddhist Room, in the White Wing. It is a pottery figure, a little larger than life size, modelled in white clay of considerable hardness and covered with a glase which is tinted in parts with green and yellow. The flesh of the face, neck, and hands, originally a warm white, has acquired a brownish stain. The eyes are black and the hair green. The under robe, tied with a sash at the waist, is green; and the over robe is brownish-yellow partitioned by broad bands so as to represent the patched yellow robe of a Buddhist priest. The stand is cut at the sides to suggest moss-grown rocks.

Similar figures are known to have been preserved in cave shrines in the mountains near Ichowhi, in Chihli, and this statue was probably taken from the same district. There are good reasons for supposing that it was made in the T'ang dynasty (A.D. 618-906). But apart from its age and the wonderful ceramic skill displayed in its manufacture, from its sculpturesque qualities and its strange and almost personal fascination, this Lohan must be regarded as one of the most remarkable works of art which have reached us from China.

H. 47 5 m., including stand. Acquired with the generous help of the National Art Collections Finds, 1913:

See R. L. Hobson, Chinese Pottery Status of a Lohen, Berlish Museum, 1920; National Art Collections Vand, Tenth Annual Report, 1913, in. CXXXVII, p. 43-

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XLVI

WOODEN STATUR OF A BODIUSATIVA, considerably larger than life size, sculptured from eleverly-jointed blocks; it has been covered with painted gesso, which, like the underlying wood, has suffered from time and exposure.

The hair, dressed in plaited curls, is hold by two rings on top of the head, two plaits escaping behind the cars and talling on the shoulders. A crown, now lost completed the head-dress. The body is lightly swathed with a scarf which hangs over the left shoulder and is caught up at the other end on right wrist. The lower limbs are draped, and there are jewelled bands in Indian tashion on the breast, arms, and knees. The jewellery and the robes were once righty decorated with colours and floral reliefs but only a portion of the reliefs and traces of gold and of the turquoise and red pigments remain.

Chinese, probably 12th century.

11. 60 in. Purchased with amistance from the National Art Collections. Fund and a few private subscribers, 1010.

See Burlington Magaziar, XXXVI, 1922, p. 263; National Art Collections Fund, Sectional Samual Report, 1919, no. 264, p. 31

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XLVII

POTTERY STATUR representing one of the ten judges of the Burkthist Hell. It is of white kaolinic ware with coloured glazes. The robes are deep aubergine, named up with pule green. The tlesh tint is green, and the beard yellow. The har and boots are black, and there are minor details in greyish white. The judge, his artitude and features betokening stern reproof, carries under his left arm a portfolio, doubtless containing the earthly records of the souls who will appear before him.

16th century.

H. 54 in. Given by a number of friends of the Museum and the National Art Collections Fund, 1917.

See Ruelington Magazine, December 1917, p. 240; National Art Collections Fund, Printeresth Annual Report, 1917, no. CEXI, p. 12.

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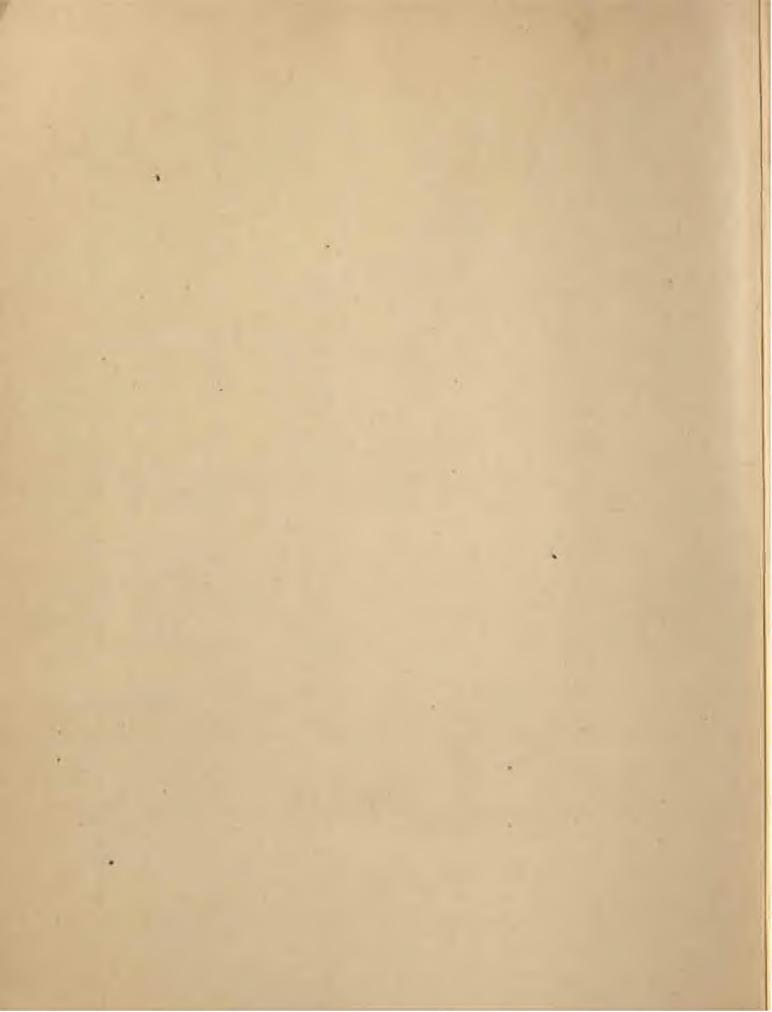
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the Springer Monte. December 1981, p. 240. Section 2011 1881.





XLVIII

Bitta-sour, or Firswer-rer Stanp, of bronze form, with band of studs on the vide and three claud-small fast. Grevish white porcelain finely ported, with thick opalescent glaze of purple colour flecked with grey. Inside the bowl the purple has a bhigh yone on the index, and the glaze has formed a deep pool of greenish grey on the bottom: outside, the purple has a redder tone. The glaze-colour is parted, both inside and out, by irregular lines, called by the Chinese carch-worm marks. On the edges and projecting parts the glaze has run thin and the purple calcar has disappeared, leaving a thin olive brown helind. The base and fear are weaked with a brown glaze; in the former is a ring of "pur-marks" and the incised numeral of the sound. The bowl was made at Chin-chou in the prevince of flaman.

Same Dynasty (A.11, 960-1279).

D.7-4 in. Given by George Eumoriopoulos, Eng., F.S.A., 1920, 10 furnishments in the transfer Rend's completion of fary years' service at the beliats Massum.





XLIX

IVORY MASK, the head of a native with hair square-cut over the forehead and braided in a kind of triple trara, produced by twisting the hair in short tails, each terminating in a bead. The from row is symbolically treated and carved to represent the heads of Portuguese, the eyes and hats being shown in copper. Above and below the ears are pierced lags for anspension, and a bead necklace is conventionally represented beneath the chin by a carved and pierced flange, the details of the plait design being emphasized with copper inlay. The eyes are timmed with iron, and the tribal marks on the forehead were also represented by inlay of this metal. From Benin City, West Africa.

16th century.

H. ogin. Purchased 1910.

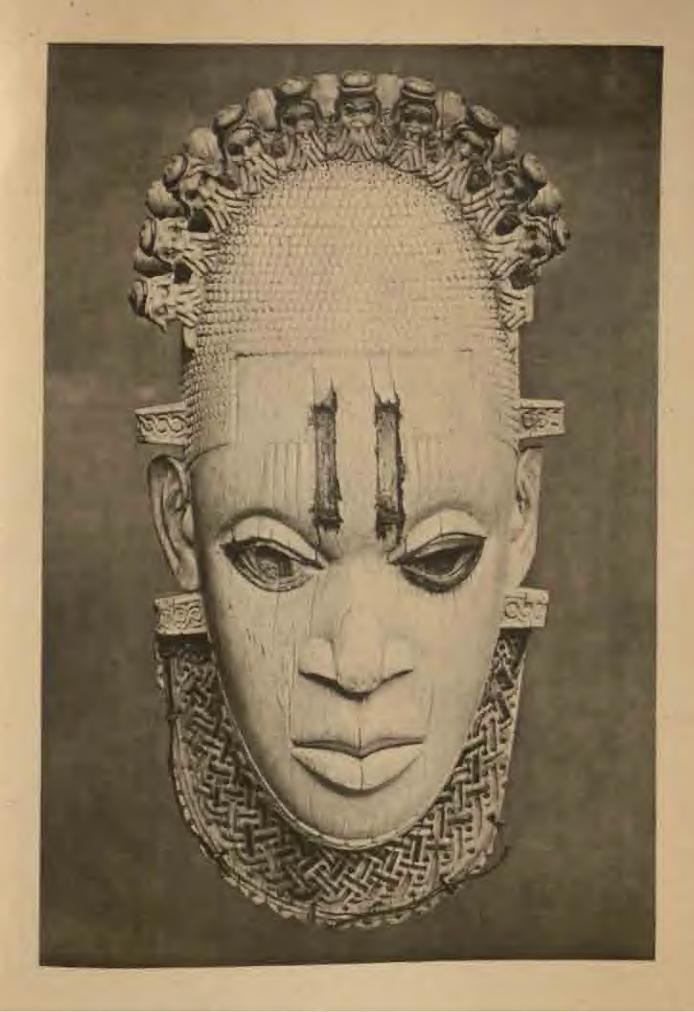
See Min. 1910, no. 20.

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BRONZE HEAD OF A NATIVE GIRL, cast by the circ pardus process. Showear a high peaked head-dress consisting of a network of beads, from the lower edge of which depends a fringe of bead strings; round her neck is a multiple collar necklace of strong beads. Four cientrices are shown in relief on each evel-row, separated by two longer bands, which, like the pupils of the eyes are inlaid with iron. From Benin City, West Africa.

16th century.

H. 195 in. Given by Sie William Ingram, Bart., 1297.

See Antopictics from the City of Bentu, British Museum, 1292, pl. 1X.

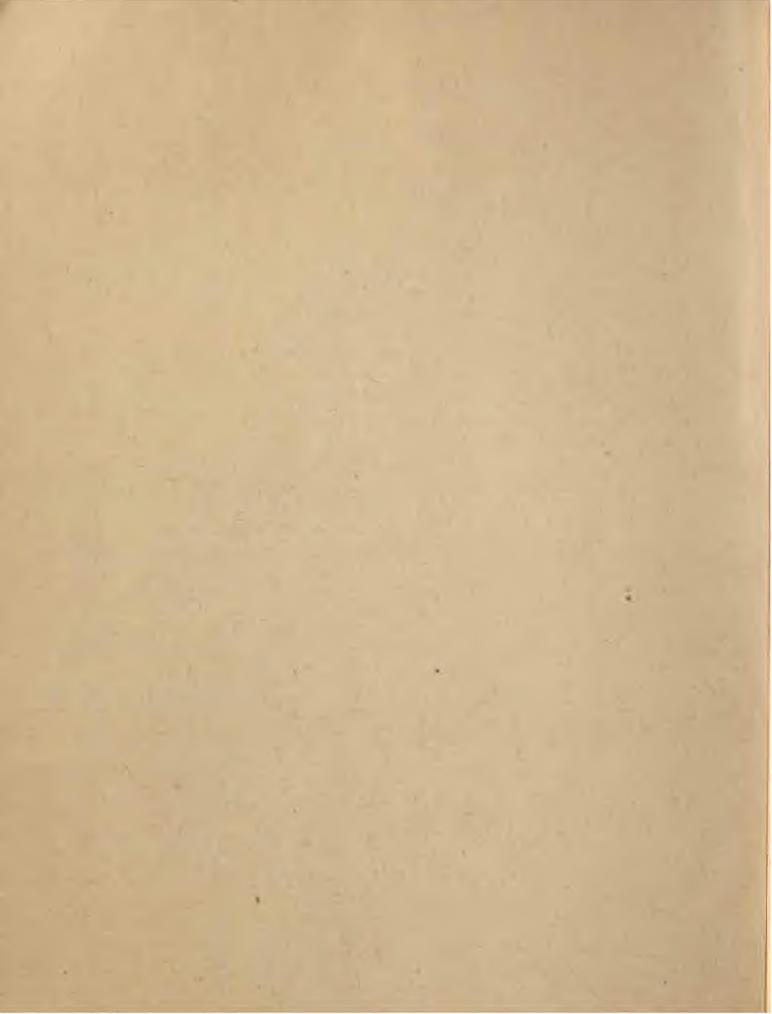
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WOODEN FORTRAIT FIGURE of the Bushongo paramount chief Bope Pelenge: He is shown seated cross-legged on a rectangular plinth from which, in front, projects an anvil (recording the fact that he was a skilful iron-worker). In his left hand he holds a man's knife, his right rests on his knee. His ornaments are a flat cap, a necklace, shoulder-rings, cowrie armlets on the upper arma, wristlets of metal, and two belts, one of cowries and one of palmifibre.

Obtained by the Torday expedition (1907 of at Mingenia, the chief village of the Bushongo people, Kasai River, Belgian Congo,

About 1500 A. D.

11, 31 1 la. Purchased 1909.

See Decuments of a graphiques concernant les populations du Cong-

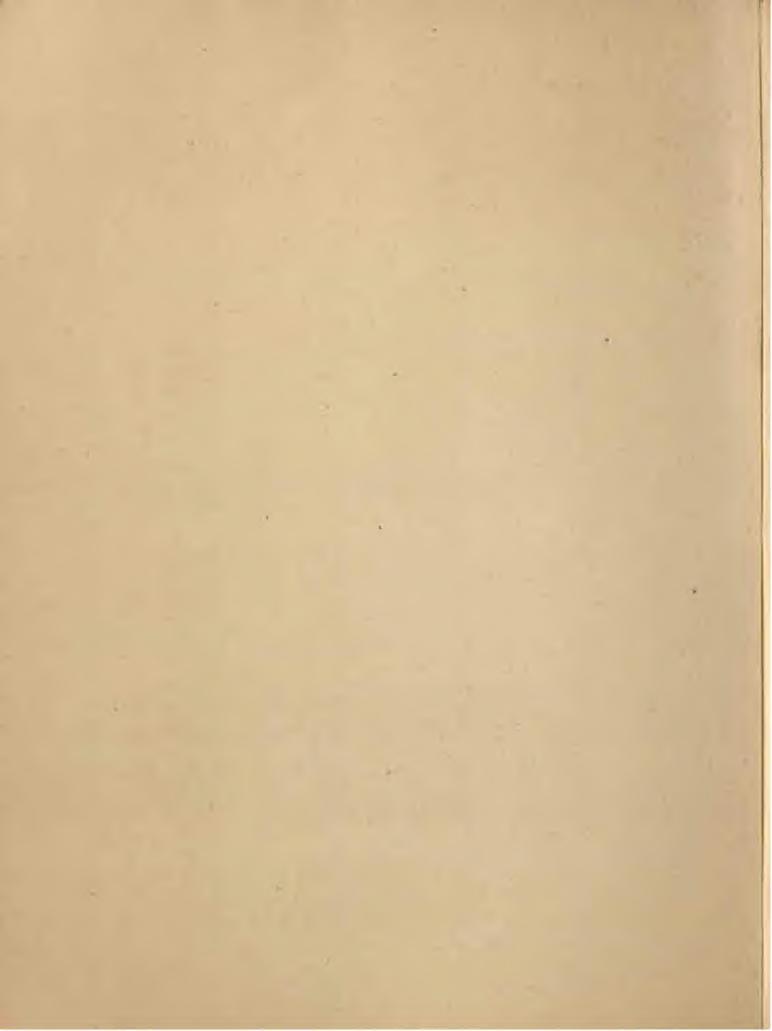
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LII

POLYNESIAN GODS.

(1) Wooden idol, upper portion only, the end of a large staff carved in open-work. At the extremity is a grotesque head and shoulders, below which is a series of small anthropomorphic figures disposed horizontally on an open-work base, and alternating with conventional human figure derivatives. Originally the rest of the staff, which must have been some (8 to 20 feet long, was wrapped with layer upon layer of tapa (bark-cloth). A series of such idols constituted the national gods of Raratonga, Hervey Islands, at the time of their discovery.

Earlier than the 18th century.

H. 43-5 in. Purchased 1919

See Williams's Missiomery Enterprises, 1839, pp. 98-100.

(2) Wooden idol in the form of a standing male figure, the arms bent and the hands clasping the stomach. In place of the features is a series of ten small human figures in relief, and twenty similar figures are carved on trunk and limbs. The figure is hollow, the cavity being concealed by a movable panel which occupies the greater part of the back of the figure. When discovered, the cavity contained a number of smaller idols. The figure represents Tangaroa Upao Vahu, supreme god of the Austral Islands, and was brought from the Island of Rurutu. Obtained with the collection of the London Missionary Society, ceded to the Museum on generous terms in 1911.

Earlier than the 18th century.

H. 45.5 in.

Sa Ella, Palymeniae Remardes, 1829, 11, p. 320

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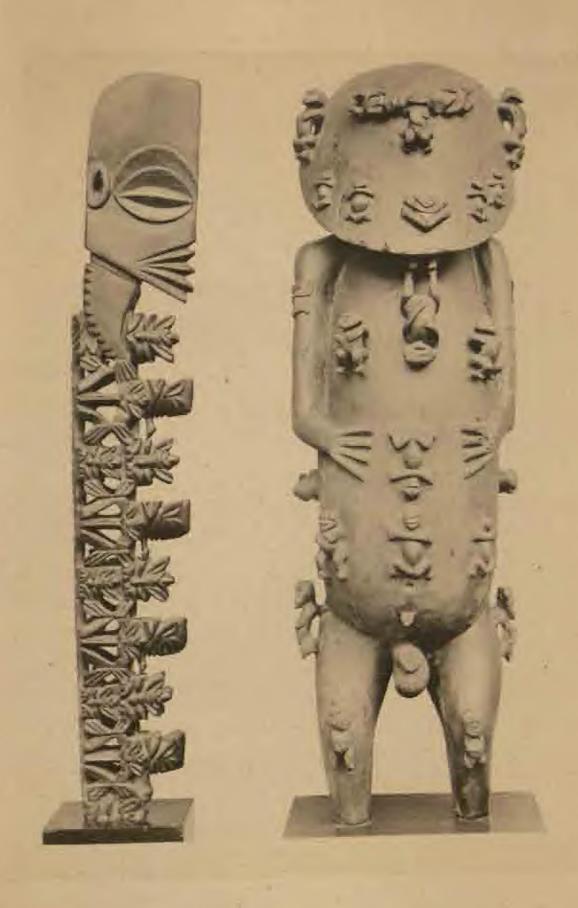
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PERITIAN MODELLED WARE

(1) Pottery bottle of pale reddish clay, with aphenical body, supported on a thort flat foot, and surmounted by a finely-modelled human head, at the back of which is a hollow loop-handle with a cylindrical apout. With the exception of the features, the boith is coased with a cream coloured alp, on which details are painted in dark-reddish brown, such as the cloak and two hands of the figure, one of which holls a bowl.

Excavated from a grave in the Chicama Valley, near Truxillo, Peru.

Prato-Chimu period, v. 200 B.C. to 8, 0, 200,

H 40 in | of the figure only, Sez m.

sensel, with hinds in tap holding a knife and water. At the back, is a bollow foop-handle with a cylindrical pout. The handle and face of the figure are conted with dark red slip, the rest with cream coloured slip, on which details are painted in dark red. Cermin portions, such as the handle, neck, and a few details of the bead-dress, above the natural clay surface.

Excavated from a grave in the Chicama Valley, near Truxillo, Peru.

Proto-Choun period, c. 210 B.C. to A. D. 200.

11. to fact of the figure only 6.5 m. Fart of a large delication gives through the National Art Collections Found by Henry van don Burgh, Early, in 1906. See National Art Conections Fund, State Annual Mating 1204, no. LXVI.

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LIV

PERIVIAN PAINTED POTTERY

(1) Pottery bowl of red clay with globular body, surmounted by two short spours which are connected by a transverse handle. Painted in slip, the spours dark grey, the base red. The walls of the body are covered with a design of humming-birds, in black, grey, crumson, orange, and huff, on a white ground, engaged in sucking honey from two orange-coloured flowers painted round the bases of the spours. Excavated in the Valley of Nasca.

Proto-Nasca period, 200 h.C. to 8, D. 200.

H. 5.3 m. Given by Colonel F. H. Ward, 1913.

(a) Pottery dish of red clay, circular, with everted sides. Painted in slip, black, grey, crimson, orange, buil, and white, in the design of a row of human faces surmounted by a band of conventional ornament derived from the legs of the centifiede. Excavated on the same site.

Proto Nusca period, c. non n. C. to A. D. 2001.

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LAVA MASK, representing the head of the god Nipo, characteristically covered with the skin of a sacrificed prisoner; only the
lips of the god are seen through the mouth of the kin. At
certain jestivals of the Actoc ritual calendar, prisoners of war were
surificed to Nipe (a vegetation deity), and their newly flayed skins
were worn by the sacrificers or the captors for several days. In
are the god is generally thus adorned. In the mask figured,
the hair is thown arranged in a number of formal braids, and the
ear-lobes are furnished with large pierced car-studs. The reverse
of the mask, which is carefully hollowed, is occamented with the
entire figure of the same god to relief, wearing a flayed skin and
accompanied by various other attributes. From the Valley of
Mexico.

dates person, 15th century.

the legin Purchased 1502

See Miles, 1903 110, 63.

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